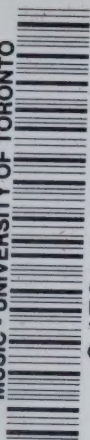


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SONGS OF ENGLAND

*A collection of English Melodies
including Traditional Ditties and
the Principal Songs and Ballads
of the last Three Centuries.*

Edited with new symphonies and accompaniments by
J. L. HATTON and EATON FANING

8470

Volume 3

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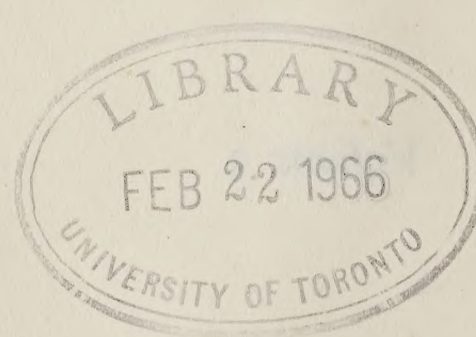
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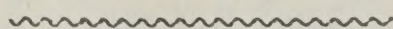
A volume of English
songs, including those
of the 16th and 17th
centuries.

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Come into the Garden, Maud.

CAVATINA.

Words by TENNYSON.

Music by M. W. BALFR.

PIANO. *mf*

Come in - to the gar - den, Maud, For the

p dim. p pp

black bat, night, has flown; Come in - to the gar - den, Maud, I am

here at the gate a - lone, I am here.... at the gate a - lone. And the

cres. rall. a tempo. p riten. a tempo.

cres. f rall f p

wood-bine spi - ces are waft - ed abroad, And the musk of the ro - ses blown, For a

a piacere. colla parte.

breeze of morn - ing moves, And the pla-net of Love is on high; Be -

f *p*

- gin - ning to faint in the light that she loves, On a bed of daf - fo - dil sky, To

rall. *p*

faint in the light of the sun she loves, To faint in his light and to die.

cres. *f riten. a piacere.* *f* *cres.*

Come! come! Come in - to the gar - den, Maud, For the

p a piacere. *pp a tempo.* *pp*

black bat, night, has flown, Come in - to the gar - den, Maud, I am

3

cres. *f* *cres.*

here at the gate a - lone, I am here at the gate a - lone, I am

The first system of the musical score features a vocal melody and piano accompaniment. The vocal line begins with a crescendo, followed by a forte (f) section, and ends with another crescendo. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The lyrics are: 'here at the gate a - lone, I am here at the gate a - lone, I am'.

here..... at the gate a - lone!

ff *f*

The second system continues the vocal melody and piano accompaniment. The vocal line has a long note on 'here' followed by 'at the gate a - lone!'. The piano accompaniment features a forte (ff) section followed by a forte (f) section. The lyrics are: 'here..... at the gate a - lone!'.

dolce.

Queen rose of the rose - bud

dim. *rall. p* *pp*

The third system introduces a new vocal melody. The vocal line is marked 'dolce.' and features a 'Queen rose of the rose - bud'. The piano accompaniment includes a 'dim.' (diminuendo) section, a 'rall. p' (rallentando piano) section, and a 'pp' (pianissimo) section. The lyrics are: 'Queen rose of the rose - bud'.

gar - den of girls, Come hith - er, the dan - ces are done; In

The fourth system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: 'gar - den of girls, Come hith - er, the dan - ces are done; In'. The piano accompaniment features a steady eighth-note bass line and a right-hand part with eighth-note patterns.

gloss of sat - in and glim - mer of pearls, Queen, li - ly, and rose, in

The fifth system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: 'gloss of sat - in and glim - mer of pearls, Queen, li - ly, and rose, in'. The piano accompaniment features a steady eighth-note bass line and a right-hand part with eighth-note patterns.

COME INTO THE GARDEN, MAUD.

rall.

one..... Shine out, lit - tle head, sunning o - ver with curls, To the

riten: a piacere.

flow - ers and be . . . their sun. Shine out! Shine out! and be their sun.

f

Come in - to the gar - den, Maud, For the black bat, night has

pp stacc.

accelerando.

flown, Come in - to the gar - den, Maud, She is

pp *rf*

com - ing, my own, my sweet, Were it e - ver so air - ry a

rf pp accel.

tread, My heart would hear her and beat, Were it

rf p *rf p*

earth in an earth - y bed;..... Come,.....

rf p *f* *ff* *rall.* *Allegro. tempo.*

..... my own, my sweet, Come,..... my own, my sweet,

Maud, Maud, come, I'm here at the gate a -

pp *cres.* *f*

- lone. tempo.

ff

Phillis is my only joy.

Words by SIR CHAS. SEDLEY.

Music by J. W. HOBBS

Allegretto.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked *Allegretto*. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamics ranging from *pp* to *f*. The vocal melody enters in the second system, with lyrics: "Phil - lis is my on - ly joy, Faith - less as the winds or seas; Some-times for - ward, some-times coy, Yet she ne - - ver fails to please, Yet..... she ne - - ver fails to please. If with a frown I am cast down, Phil - lis smil - ing". The piano accompaniment continues throughout, providing harmonic support and rhythmic accompaniment for the vocal line. The score concludes with a final piano flourish.

Phil - lis is my
on - ly joy, Faith - less as the winds or seas; Some-times for - ward,
some-times coy, Yet she ne - - ver fails to please, Yet..... she ne - - ver
fails to please. If with a frown I am cast down, Phil - lis smil - ing

and be - guil - ing, Makes me hap - pier than be - fore.....

pp *mf* *dim.*

a tempo.

..... Phil - lis is my on - ly joy, Faith - less as the

rall un poco. *mf*

tr

winds or seas, Some-times for - ward, some-times coy, Yet she ne - ver

fails to please, Some-times for - ward, some-times coy,....

p *pp*

Yet she ne - ver fails to please, Yet..... she ne - ver

ad lib.

fails to please.

Colla parte. f legato.

8ves. ad lib.

Though a - las! too late I find, No - thing can her fan - cy fix;

p

Yet the mo - ment she is kind, I for - give her all her tricks, Which

though I see, I can't get free; She de - ceiv - ing, I be - liev - ing,

dim. pp

pp

cres.

What can lo - vers wish for more.....

mf dim. rall un poco.

a tempo.

Phil - lis is my on - ly joy, Faith - less as the winds or seas;

mf

Some-times for - ward, some-times coy, Yet she ne - ver fails to please,

Sometimes for - ward, some-times coy,.....

p pp pp

Yet she ne - ver fails to please. Yet..... she ne - ver fails to please.

ad lib. tr

Colla parte.

f legato.

8ves. ad lib.

Words by J. GILL.

Music by J. W. HOBBS.

Andantino Affettuoso.

PIANO.

inf

f

De - lia

Her

1. When Lu - bin sings of youth's de-light, His voice is soft and
2. When ev' - ning falls we of - ten meet, To watch the close of

clear;.....
day;.....

Yet while his eyes are
But nought to me seems

her

spark - ling bright, Mine fill with many a tear.
half so sweet As { Lu - bin's } sim - ple lay.

A -
A -

she her

las! no sigh of love he wakes, A - mid his gen - tle strain;..... But
 las! no breath of love e'er plays, A - mid his gen - tle strain;..... For

cres.

cres. *p* She

while my heart with an - guish breaks, He smiles, then sings a - gain;.....
 when I sigh or weep - ing gaze, He smiles, then sings a - gain;.....

She *ad lib.*

But while my heart with an - guish breaks, He
 For when I sigh or weep - ing gaze, H -

colla voce.

ad lib.

smiles, then..... sings a - gain.
 smiles, then..... sings a - gain.

colla voce. *a tempo.* *dim.*

FINE. §

The Tight little Island.

T. DIBDIN.

VOICE.

Moderato.

f

Dad - dy

FINE.

Ped. * Ped. * Ped. *

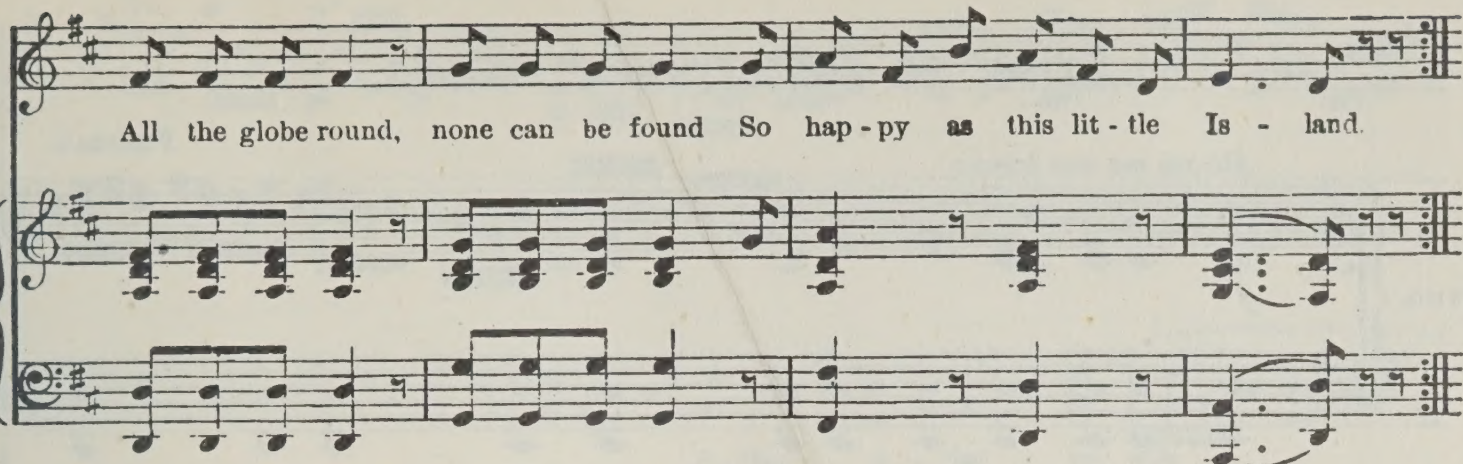
Nep-tune one day to Free-dom did say, "If ev - er I live up - on dry land, The

p

spot I should hit on would be lit - tle Britain," Says Freedom, "Why that's my own Is - land."

Oh! what a snug lit - tle Is - land, A right lit - tle, tight lit - tle Is - land!

f >



2.

Julius Cæsar, the Roman, who yielded to no man,
 Came by water, he couldn't come by dry land;
 And Dane, Pict and Saxon, their homes turn'd their
 backs on,
 And all for the sake of our Island,
 Oh! what a snug little Island,
 They'd all have a touch at the Island;
 Some were shot dead—some of them fled,
 And some stay'd to live in the Island.

3.

Then a very great war-man, called Billy the Norman,
 Cried "Hang it! I never liked my land;
 It would be much more handy to leave this Normandy,
 And live on yon beautiful Island."
 Says he, "'Tis a snug little Island,
 Shan't us go visit the Island?"
 Hop, skip and jump,—there he was plump,
 And he kick'd up a dust in the Island.

4.

Yet party deceit helped the Normans to beat,
 Of traitors they managed to buy land;
 By Dane, Saxon, or Pict, we ne'er had been lick'd,
 Had they stuck to the King of the Island.
 Poor Harold, the King of the Island,
 He lost both his life and his Island;
 That's very true—what could he do?
 Like a Briton he died for his Island.

5.

Then the Spanish Armada set out to invade a,
 Quite sure if they ever came nigh land;
 They couldn't do less than tuck up Queen Bess,
 And take their full swing in the Island.
 Oh! the poor Queen and the Island,
 The drones came to plunder the Island,
 But snug in her hive, the Queen was alive,
 And buzz was the word in the Island.

6.

These proud puffed-up cakes thought to make ducks
 and drakes,
 Of our wealth: but they scarcely could spy land,
 Ere our Drake had the luck to make their pride duck,
 And stoop to the lads of the Island.
 Huzza! for the lads of the Island;
 The good wooden walls of the Island;
 Devil or Don, let'em come on,
 But how'd they come off at the Island!

7.

I don't wonder much that the French and the Dutch
 Have since been oft tempted to try land,
 And I wonder much less they have met no success,
 For why should we give up our Island?
 Oh! 'tis a wonderful Island,
 All of'em long for the Island;
 Hold a bit there, let'em take fire and air,
 But we'll have the sea and the Island.

8.

Then since Freedom and Neptune have hitherto kept tune
 In each saying, "This shall be my land
 Oh the Army of England to all they could bring land,
 Would show'em some play for our Island.
 We'd fight for our right to the Island,
 We'd give'em enough of the Island;
 Invaders should just—bite at the dust
 But not a bit more of the Island.

Arise, ye subterranean winds.

PURCELL.

Allegro ma non troppo.

PIANO.

f

A - rise, a - rise ye

sub - ter - ra - nean winds,

f

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with sustained chords and some moving lines.

The second system continues the instrumental accompaniment. A vocal line enters in the middle of the system with the lyrics "A - rise, a - rise ye sub -". The vocal melody is simple and follows the general contour of the instrumental accompaniment. The word "tr" (trill) is written above a note in the vocal line, and "p" (piano) is written below a note in the bass staff.

The third system continues the musical piece. The vocal line has the lyrics "ter - ra - nean winds, More to dis -". The instrumental accompaniment remains dense and rhythmic. The word "tr" is written above a note in the vocal line, and "p" is written below a note in the bass staff.

The fourth system continues the musical piece. The vocal line has the lyrics "tract their guil - ty minds." The instrumental accompaniment continues with its characteristic fast-moving texture. The word "f" (forte) is written below a note in the bass staff.

The fifth system continues the musical piece. The vocal line has the lyrics "A - rise..... ye". The instrumental accompaniment continues with its characteristic fast-moving texture. The word "p" (piano) is written below a note in the bass staff.

winds, a - rise ye winds, whose ra - - - pid force can

This system features a vocal line with a treble clef and a piano accompaniment with grand staves. The vocal line begins with a rest followed by the lyrics 'winds, a - rise ye winds, whose ra - - - pid force can'. The piano accompaniment includes a forte (f) dynamic marking.

make All but the fix'd, all, all but the fix'd,.....

This system continues the vocal and piano parts. The vocal line has the lyrics 'make All but the fix'd, all, all but the fix'd,.....'. The piano accompaniment features a piano (p) dynamic marking.

..... And so - - - lid cen - tre shake.

This system continues the vocal and piano parts. The vocal line has the lyrics '..... And so - - - lid cen - tre shake.'. The piano accompaniment features a forte (f) dynamic marking.

This system contains the piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs.

Come drive these wretch - es to..... that.....

This system contains the vocal and piano parts for the fifth system. The vocal line has the lyrics 'Come drive these wretch - es to..... that.....'. The piano accompaniment features a piano (p) dynamic marking.

part o'th' Isle, Where Na - - ture ne - ver, Where Na - - ture ne - - ver,

ne - ver yet did smile.

cres.

Cause fogs and damps, Whirl - - -

tr *p* *cres.*

..... winds and earth - quakes there, There let them howl,.....

tr *p*

..... And lan - - -

p *legato.*

First system of musical notation. The vocal line (soprano) has the lyrics: "guish in des - pair; Rise and o - bey,". The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a dynamic marking of *f* (forte) in the middle. The bass staff has a key signature of one sharp (F#).

Second system of musical notation. The vocal line continues with the lyrics: "rise and o - bey, rise and o - bey..... The". The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a dynamic marking of *f* (forte) in the middle. The bass staff has a key signature of one sharp (F#).

Third system of musical notation. The vocal line has the lyrics: "pow'r". The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a dynamic marking of *p* (piano) in the middle. The bass staff has a key signature of one sharp (F#).

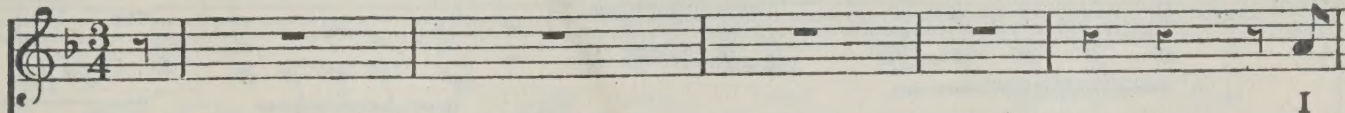
Fourth system of musical notation. The vocal line has the lyrics: "ful Prince o' th' air." The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a dynamic marking of *cres.* (crescendo) in the middle. The bass staff has a key signature of one sharp (F#) and a dynamic marking of *rall.* (rallentando) in the middle.

Once Again.

Words by LIONEL H. LEWIN.

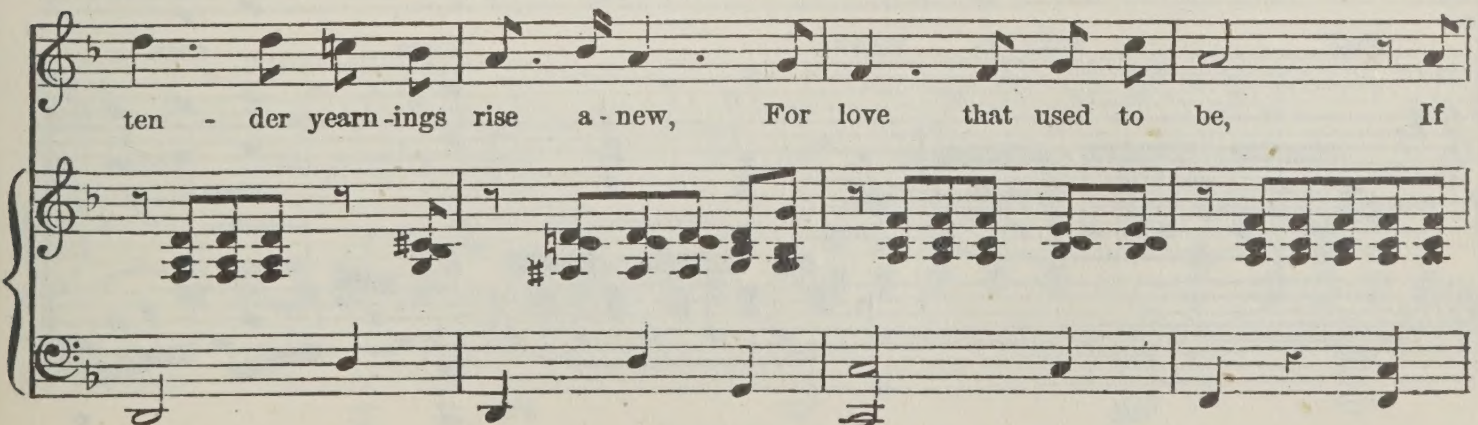
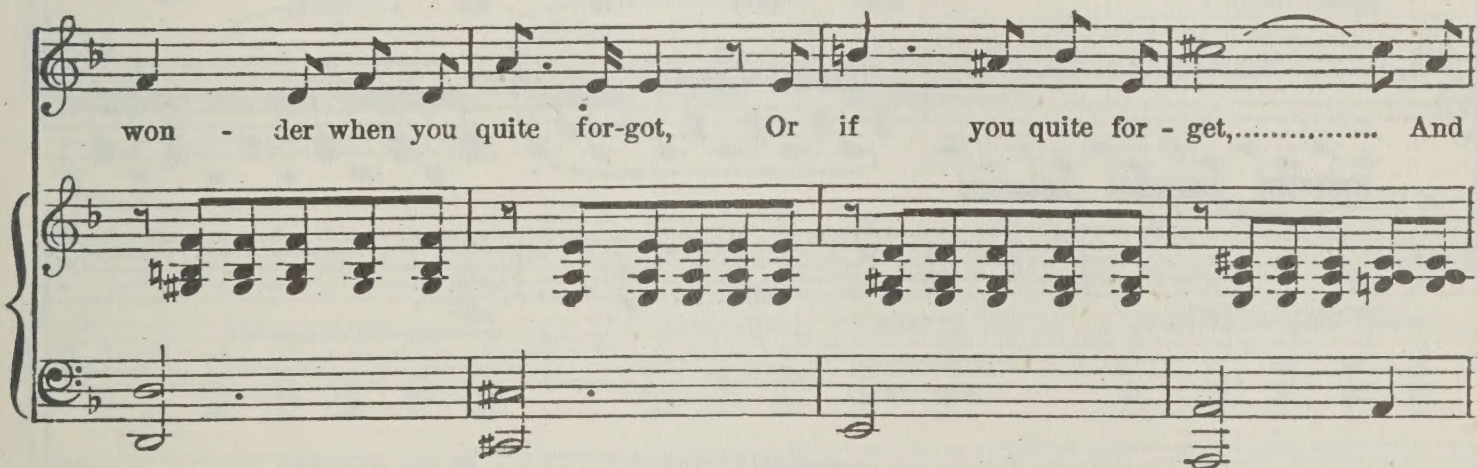
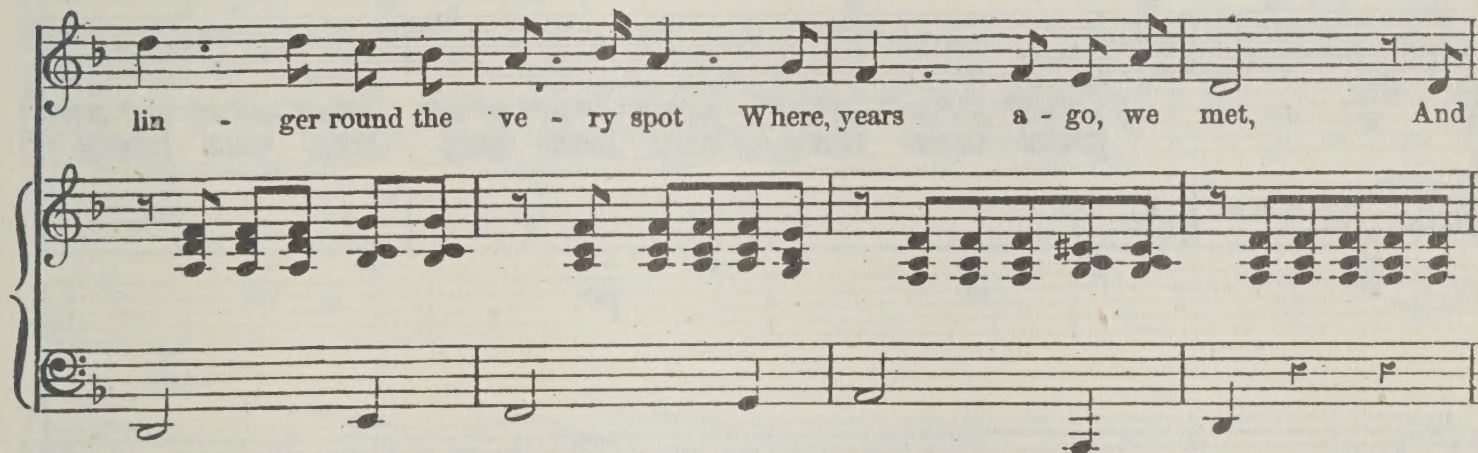
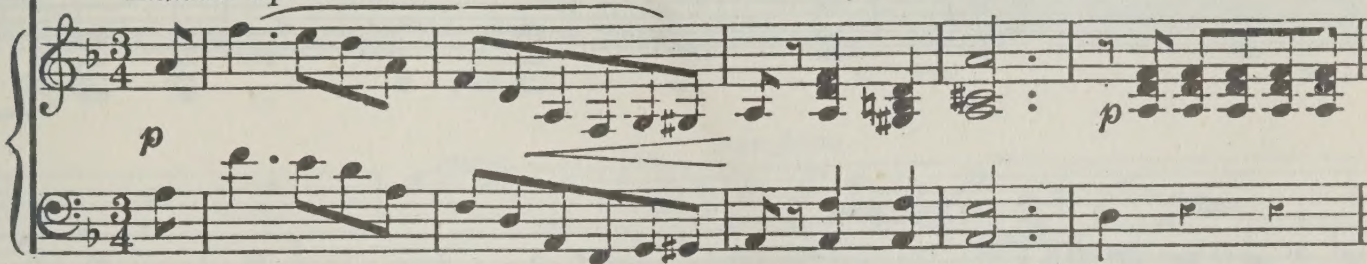
Music by ARTHUR S. SULLIVAN.

VOICE.



Andante espressivo.

PIANO



you could know that I was true, And I that you were free. Ah!.....

This system features a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic bass line in the left hand.

rall. *con tenerezza.*
Love..... once a - gain; meet me once a -

The tempo and mood change here with a *rallentando* and *con tenerezza* marking. The key signature changes to A major (two sharps). The piano accompaniment features a more active, flowing eighth-note pattern in the right hand.

- - gain,..... Old love is wa - king,

The piano accompaniment continues with a consistent eighth-note texture, providing a rhythmic foundation for the vocal line.

ahall it wake in vain? Love..... once a -

cres. *ff con passione.* *sf*
Ped.

The final system builds in intensity with a *crescendo* and *fortissimo con passione* marking. The piano accompaniment becomes more complex and energetic. The system concludes with a *pédale* (Ped.) instruction and a final chord.

gain, meet me once a - gain,.....

sf Ped. * Ped. * Ped. *

Old love is wak - - ing, shall it wake in vain, shall it wake in

con forza.

ff con forza. *sf* *sf*

Ped. *

vain?

Ped. * Ped. *

For ev - er yet my thoughts in-cline, And

p

back my mem-ry slips, I feel warm fin-gers lock'd in mine, I

see those quiv'ring lips..... Whose mur - murs came like mu - sic through, When

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (Bb) and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of dense, rhythmic chords in the right hand and a more melodic line in the left hand.

mine had set them free, That all the world was naught to you, Who

The second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic intensity.

on - ly want - ed me. Ah!..... Love,..... once a -

The third system of the musical score. It includes performance markings: *rall.* (rallentando) and *con tenerezza* (with tenderness). The piano part features a *p* (piano) dynamic marking and a more delicate texture in the right hand.

gain; meet me once a - gain,..... Old love is

The fourth system of the musical score. The piano accompaniment returns to a more rhythmic, chordal texture. The vocal line concludes with the words "Old love is".

cres. *con passione.*

wa - king, shall it wake in vain? Love,..... once a -

cres. *ff sf*

Ped. *

- - gain; meet me once a - gain,..... Old love is

sf *sf*

Ped. * Ped. * Ped. *

Ossia.

shall..... it wake, shall it wake in vain?

wa - - king, shall it wake in vain? shall it wake in vain?

ff con forza. *sf sf*

Ped. * Ped. *

Ped. *

Let the Dreadful Engines.

RECIT.

PURCELL.

VOICE.

PIANO.

Let the dreadful engines of e-ter-nal will, The thun

der roar,..... the crook ed lightning kill; My rage is

hot, is hot, is hot..... as theirs, as fa tal too, And dares as

hor-rid, and dares as hor-rid, horrid ex e - cu - tion do.

Or let the fro - zen North... its ran cour show,

With-in my breast far, far great - - - er tem - pests

grow, Des - pairs..... more cold, more cold..... than all.....

..... the winds can blow. Can nothing, can no - thing

Moderato.
mf

warm me? Can no-thing, can no - thing warm me? Yes, yes, yes,

yes, Lu-cin - da's eyes;..... Yes, yes, yes, yes, yes, yes, Lu-cin - da's

eyes;..... Yes, yes, yes, yes, yes, Lu - cin - da's eyes;..... There, there, there,

This system contains the first three staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

there, there Et - na, There, there, there, there Ve-su - vius lies to fur - nish hell with

This system contains the next three staves of music, continuing the vocal and piano parts from the first system.

flames that mount - - - ing, mounting, reach the skies!.....

cres.

This system contains the next three staves of music. The piano part includes a crescendo marking (*cres.*) under the lower staff.

Can nothing, can nothing warm me? Can nothing, can nothing warm me? Yes,

p

This system contains the next three staves of music. The piano part begins with a piano marking (*p*) under the lower staff.

yes, yes, yes, Lu - cin - da's eyes;..... Yes, yes, yes, yes, yes,

This system contains the final three staves of music on this page, concluding the vocal and piano parts.

FINE.

yes, Lu-cin-da's eyes;..... Yes, yes, yes, yes, yes, Lu-cin-da's eyes.....

RECIT.

Ye pow'rs! I did but use her name, And see how all, and see how all the meteors flame! Blue

light'ning flash-es round the court of Sol, And now the globe more fierce-ly burns than once at

tr *Affettuoso.*

Phae-ton's fall. Ah!.....

Ah!..... where, where are

now, where are now, where are now those flow' - - - ry groves, Where Zephyr's

fra-grant winds did play; Ah! where are now, where are now, where are

now those flow' - - - ry groves Where Zephyr's frag-rant winds did play; Where,

guard-ed by a troop..... of loves, The fair, the fair Lu - cin-da sleep - ing lay?

There sung the night - in-gale and lark, A-round us all was sweet and gay; We ne'er grew

sad till it grew dark, And no-thing fear'd but short - 'ning day.

RECIT.

I glow, I glow, I glow, but 'tis with hate! Why must I burn, why must I

f *mf*

burn, why, why must I burn for this in - grate? Why,

RECIT.

why must I burn for this in - grate? Cool, cool ...

p

D.C. al Segno. 8

..... it then, cool..... it then, and rail, Since nothing, no - - thing will pre - vail.

The green trees whispered low and mild.

Words by LONGFELLOW.

Music by M. W. BALFE.

Andante cantabile. *dolce.*

PIANO. *p*

cres. *accell.* *cres.*

dolce.

tempo. *dim. rall.* *p*

The green trees whis-per'd low and mild, It

was a sound of joy; They were my play-mates when a child, And

rock'd me in their arms so wild, Still they look'd at me and

smil'd, As if I were a boy,..... As if I were..... a

cres. *rall.*

cres.

boy. And ev - er whis - per'd

dolce.

dolce.

mild..... and low, And ev - er whis - per'd

cres.

rall. *Slow.* *Animato molto quasi Allegro.*

mild and low. mild and low, mild and low. Come,..... be a child once

Animato molto.

pp *colla parte.* *mf*

more,..... Come, be a child once more,.....

cres.

3 *p* *molto riten.*

Come, be a child, child once more, And wai'd their long arms to and

pp *3* *p* *stacc.*

rall. *Animato assai.*

fro, And beck-on'd sol-emn-ly and slow. Oh! I could not choose but

cres. riten. *cres.* *mf*

f

go..... In - to the wood - lands hoar,.....

in - to the wood - lands hoar.....

Tempo 1mo. *p dolce.*

rall.

p *a piacere.* *dolce assai.* *Tempo 1mo.*

..... The green trees whisper'd low and mild, It was a sound of

p

joy!... They were my play-mates when a child, And rock'd me in their

arms so wild, Still they look'd at me and smil'd, As.....

if I were a boy, as..... if..... I..... were a

dolce riten.
boy. Still they look'd at me and smil'd. As

riten.
dim. *stacc.* *dim.*

a piacere. cres.
if I were..... a boy.

f *dim.* *p* *pp* *ppp*

Golden Days.

Words by LIONEL H. LEWIN.

Music by ARTHUR S. SULLIVAN.

Andante.

PIANO. *f* *cres.* *ff* *dim.* *p*

The piano introduction is in G major, 2/4 time, marked Andante. It features a melody in the right hand and a supporting bass line in the left hand. The dynamics start with a forte (f) crescendo (cres.) to fortissimo (ff), then a decrescendo (dim.) to piano (p).

1. Once in the days of gold - en wea - ther, Days that were al - ways
2. Ah! but the days brought chan - ges af - ter, Clouds in the hap - py

The first vocal system contains two lines of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

fair;
skies, Love was the world we walk'd to - ge - ther,
Care on the lips that curl'd with laugh - ter,

The second vocal system continues the melody. The piano accompaniment features a more active eighth-note pattern in the right hand.

Oh! what a love was there. Fresh as a flow'r when
Tears in the ra - dant eyes. Part - ed a - sun - der,

The third vocal system concludes the piece. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

rall. *dim.*

rains are fall - ing, Pure as a child that prays,.....
 worn with griev - ing, Wea - ri - ly each one prays,.....

colla voce.

p *cres.*

Once in the days..... be - yond re - call - ing, Once in the gold - en
 Ah! for the days..... be - yond re - triev - ing, Ah! for the gold - en

p *cres.*

f largamente.

days; Once in the days be - yond re - call - ing,
 days; Ah! for the days be - yond re - triev - ing,

ff

Once... in the gold - en days.
 Ah!... for the gold - en days.

colla voce. *f* **FINE.**

The Pilot.

Words by THOMAS HAYNES BAYLY

Music by S. NELSON.

Andante con espressione.

VOICE.

1. Oh, Pi - lot! 'tis a
2. Ah, Pi - lot! dan-gers

PIANO.

p dolce.

stacc. pp

Ped.

fear - ful night, There's dan - ger on the deep, I'll come and pace the
of - ten met We all are apt to slight, And thou hast known these

deck with thee, I do not dare to sleep. Go down, the sai - lor
ra - ging waves But to sub-due their might. It is not a - pa -

cres. *p* *f* *colla voce.*

cried, go down, This is no place for thee;..... Fear not! but trust in
- thy, he cried, That gives this strength to me;..... Fear not! but trust in

p *Più lento.*

Più lento.
pp

*ad lib.**Tempo lmo.*

Pro - vi - dence, Wher - ev - er thou... may'st be.
 Pro - vi - dence, Wher - ev - er thou... may'st be.

Tempo lmo.

Ped.

*

3. On such

a night

the sea

en - -

*Tremolando Agitato.**pp*

- - gulph'd

My

fa - -

ther's life - - less.....

*dim.**dim.*

form;

My on - - - ly

pp

bro - - ther's boat went down In

f

cres. *p* *f*

just so wild a storm; And such, per - haps, may

p

f *dim.* *p* *pp* *colla voce.*

be my fate, But still I say to thee..... Fear not! but trust in Pro - vi-dence, Where-

mf *p* *Più lento.*

mf *pp* *Più lento.*

ad lib. *Tempo 1mo.*

ev - er thou..... may'st be.

Tempo 1mo.

Ped. *

She wandered down the mountain side.

Words by B. C. STEPHENSON.

Music by FREDERIC CLAY.

Andantino quasi andante.

PIANO.

p

She wander'd down the moun-tain side,

With mea-sur'd tread, with mea-sur'd tread, and

slow;

She heard the bells at ev - en - tide,

Down in the

vale be-low, the vale be - low.

A bird was sing - ing its psalm of

rest,

But she heed - ed, heed - ed not its song,

For o - ther

pp

thoughts fill'd full her heart,..... And she sang as she went a -

pp

Un poco piu lento.

- long:— *ritard.* "I shall meet him where we al - ways meet ; He is

wait - ing, wait - ing for me; My heart is full, I hear it

beat, I am com - ing, my love,..... to thee; My

f

heart is full, I can hear it beat, I am com - ing, I am

com - ing, I am com - ing, oh, my
love, to thee.
Poor child! he's gone to his last rest, A - las! he
per - ish'd in a for - eign land - He no - bly died with face to
foe, Slain by a ruth - less hand, a ruth - less hand, Ah me! she

The musical score is written for voice and piano. It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment includes various chords, arpeggios, and melodic lines that complement the vocal melody.

knows not what they mean, For she heeds not..... what they

The first system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature has two sharps (F# and C#). The vocal line begins with a piano (*p*) dynamic and includes a fermata over the word 'not'. The piano accompaniment consists of chords and moving lines in both hands.

say; And still at ev - en-tide a - gain she's seen,.... And she

The second system of the musical score. The vocal line continues with a piano (*p*) dynamic and ends with a *pp* (pianissimo) dynamic. The piano accompaniment continues with similar harmonic support.

sings as she wends her way, "I shall meet him where we al - ways

Un poco più lento.
ritard.

The third system of the musical score. The tempo instruction *Un poco più lento.* and the *ritard.* (ritardando) marking are present. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a more active, flowing texture.

meet— He is wait - ing, wait - ing for me— My heart is

The fourth system of the musical score. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment provides harmonic support for the final phrase of the system.

full, I hear it beat, I am com - ing, my love,..... to
 thee; My heart is full, I can hear it beat, I am
 com - ing, I am com - ing, I am com - - - -
 - - - ing, oh! my love, to thee.....
 ri - - tar - - do.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *tr* (trill). The lyrics are written below the vocal line, with some words like "ri - - tar - - do" appearing below the piano accompaniment in the final system.

The Mistletoe Bough.

Words by THOMAS H. BAYLY.

Allegretto ma non troppo.

Music by HENRY R. BISHOP.

PIANO.

dolce e semplice.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The left hand plays a steady eighth-note accompaniment of G3-A3-B3-C4-D4-E4-F#4-G4.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment continues with the same eighth-note pattern. Dynamics include a forte (f) section and a piano (p) section.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "mis - tle - toe hung in the cas - tle hall, The hol - ly branch shone on the". The piano accompaniment remains consistent.

The third system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "old oak wall; And the Ba - ron's re - tain - ers were blithe and gay, And keep - ing their Christ - mas". The piano accompaniment remains consistent.

The fourth system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "ho - li - day. The Ba - ron be - held, with a fa - ther's pride, His beau - ti - ful child - young". The piano accompaniment remains consistent.

rf

Lo - vell's bride; While she with her bright eyes, seem'd to be 'The star of the good - ly

fp

ad lib.

com - pa - ny. Oh! the mis - tle - toe bough!..... Oh! the mis - tle - toe

colla voce.

a tempo.

bough!.....

p

a tempo.

cres.

f

p

"I'm wea - ry of danc - ing now," she cried; "Here tar - ry a mo - ment—I'll

hide, I'll hide! And Lo - vell, be sure thou'rt the first to trace The

This system contains the first line of the song. The vocal melody is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs) with a grand brace. The lyrics are written below the vocal staff. The music is in 2/4 time, featuring a mix of eighth and sixteenth notes.

clue to my se - cret lurk - ing place." A - way she ran—and her friends be - gan Each

This system contains the second line of the song. The musical notation continues from the first system, maintaining the same instrumental and vocal parts.

tow - er to search, and each nook to scan; And young Lo - vell cried, "Oh!

This system contains the third line of the song. The piano accompaniment features more active sixteenth-note patterns in the right hand.

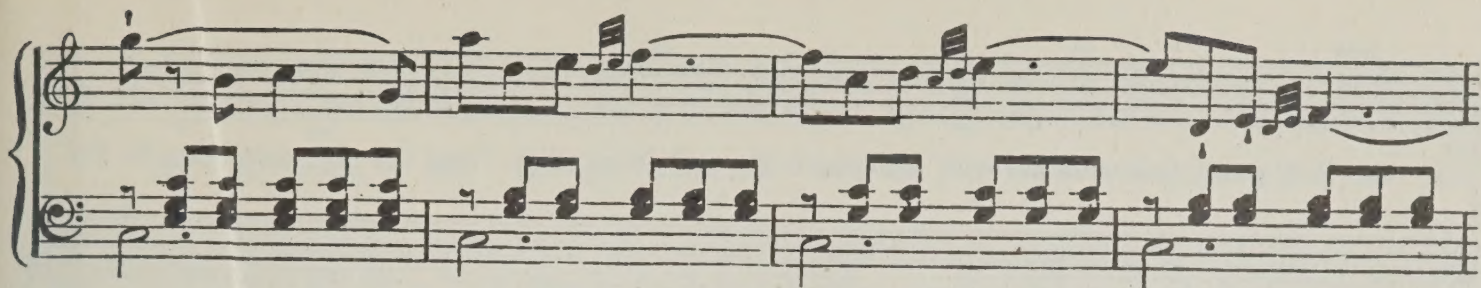
where dost thou hide? I'm lone - some with - out thee, my own dear bride."

This system contains the fourth line of the song. The vocal melody has a slight rise in pitch towards the end of the phrase.

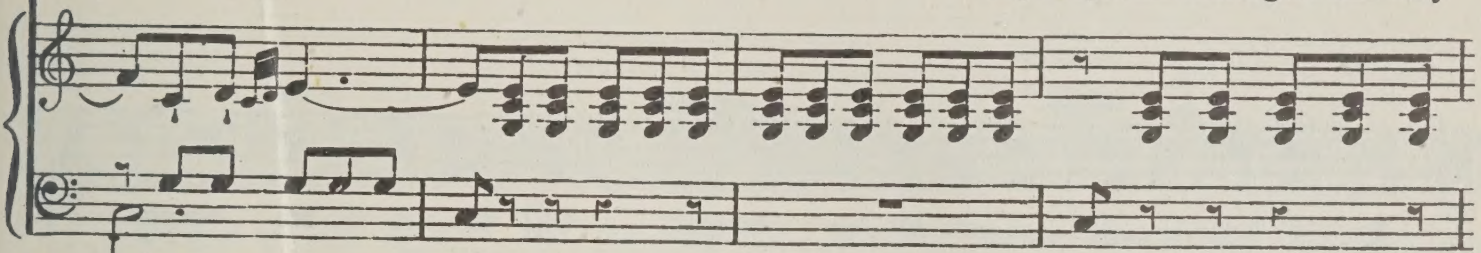
ad lib. Oh! the mis - tle - toe bough! Oh! the mis - tle - toe bough!..... *a tempo.*

colla voce. *a tempo.*

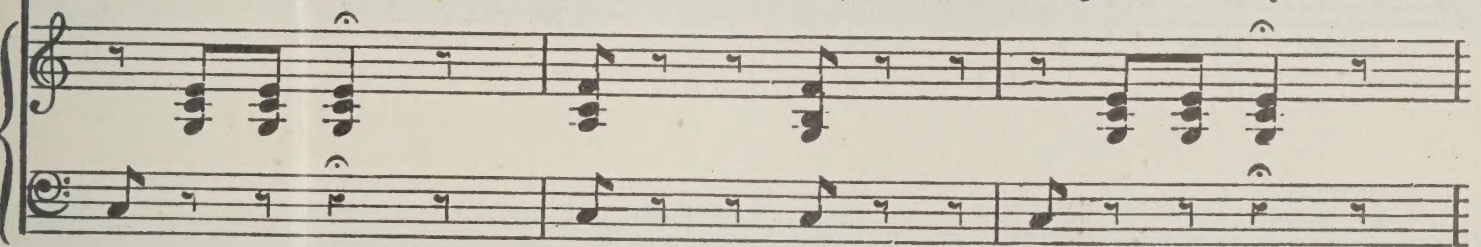
This system contains the fifth line of the song, which includes a repeat of the phrase "Oh! the mistle-toe bough!". The first instance is marked *ad lib.* (ad libitum), and the second is marked *a tempo.* (al tempo). The piano accompaniment also has a *colla voce.* (colla voce) marking at the start of the second phrase and an *a tempo.* marking at the end.

*con espress.*

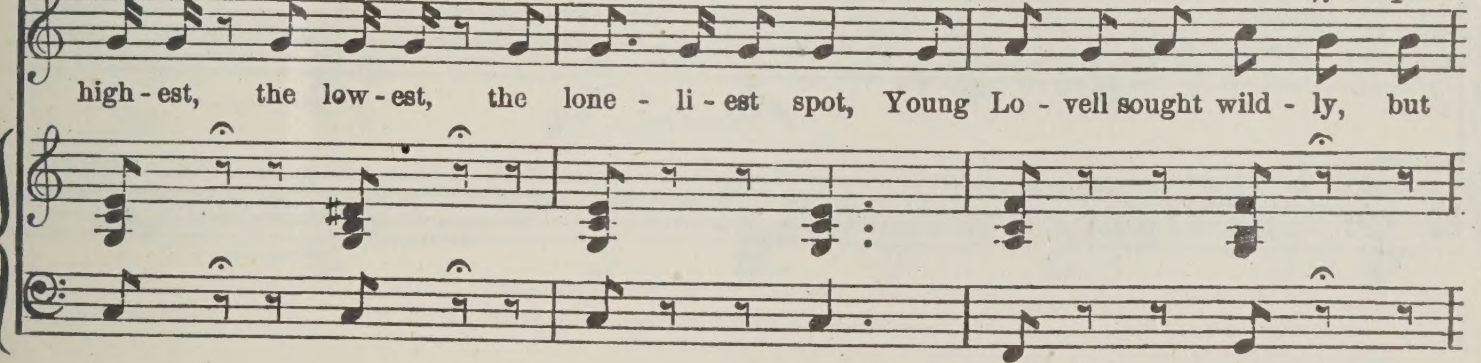
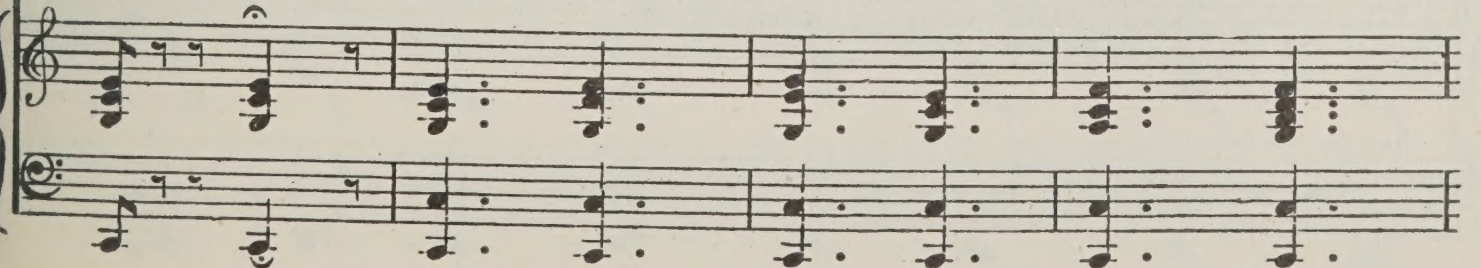
They sought her that night! and they



sought her next day! And they sought her in vain, when a week pass'd a - way! In the



high - est, the low - est, the lone - li - est spot, Young Lo - vell sought wild - ly, but

espress.*Rather slower.*
found her not. And years flew by, and their grief at last Was told as a sor-row - ful

tale long past; And when Lo-vell ap-pear'd the chil-dren cried, "See! the old man weeps for his

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are: "tale long past; And when Lo-vell ap-pear'd the chil-dren cried, "See! the old man weeps for his

ad lib.

fai - ry bride." Oh! the mis-tle-toe bough! Oh! the mis-tle-toe bough!

pp colla voce.

This system continues the musical score. It includes the vocal line and piano accompaniment. The lyrics are: "fai - ry bride." Oh! the mis-tle-toe bough! Oh! the mis-tle-toe bough!". Above the first vocal line is the instruction *ad lib.* and below the piano accompaniment is *pp colla voce.*

a tempo.

At length an oak chest that had long lain hid Was

This system begins with the instruction *a tempo.* above the vocal line. The lyrics are: "At length an oak chest that had long lain hid Was". The piano accompaniment features a forte (*f*) dynamic.

found in the cas-tle— they rais'd the lid; And a ske-le-ton form lay mould'ring there, In the

This system continues the musical score. The lyrics are: "found in the cas-tle— they rais'd the lid; And a ske-le-ton form lay mould'ring there, In the". The piano accompaniment features a forte (*f*) dynamic.

bri - dal wreath of the la - dy fair! Oh! sad was her fate! in spor - tive jest she

This system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, featuring eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs) with chords and moving lines. The lyrics are written below the vocal staff.

hid from her lord in the old oak chest— It clos'd with a spring!—and her bri - dal bloom Lay

This system continues the musical piece with similar notation and structure to the first system, including vocal and piano parts with lyrics.

wi - ther - ing there in a li - ving tomb. Oh! the mis - tle - toe bough!

pp *pp e sostenuto.*

This system includes dynamic markings: *pp* (pianissimo) and *pp e sostenuto.* (pianissimo e sostenuto). The piano accompaniment features sustained chords in the right hand and moving lines in the left hand.

Oh! the mis - tle - toe bough!

pp

This system concludes the piece with a final vocal phrase and piano accompaniment, marked *pp* (pianissimo).

I dreamt that I dwelt in Marble Halls.

Words by ALFRED BUNN.
Andantino.

Music by M. W. BALFE.

PIANO.

Dolce assai.

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked *Andantino* and *Dolce assai*. The piano part features a flowing eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters in the third system with two verses. The lyrics are as follows:

1. I dreamt that I dwelt in mar - ble
2. I dreamt that sui - tors sought my

halls, With vas - sals and serfs at my side,..... And of all who as -
hand; That knights, up - on bend - - ed knee,..... And with vows no

- sem - bled with - in..... those walls That I was the hope and the pride;.....
mai - den heart could with - stand, They pledg'd their faith to me;.....

I had rich - es too great to count— could boast Of a high an -
 And I dreamt that one of that no - ble host Came forth my

ces - tral name;..... But I al - - so dreamt, which pleas'd me
 hand to claim;..... But I al - - so dreamt, which charm'd me

most, That you lov'd me still the same, that you lov'd me, you lov'd me
 most, That you lov'd me still the same, that you lov'd me, you lov'd me

still the same, That you lov'd me, you lov'd me still the same.
 still the same, That you lov'd me, you lov'd me still the same.

Last verse.

Good night, Good night, Beloved!

Words by LONGFELLOW.

Allegretto moderato.

Music by M. W. BALFE.

PIANO.

ff

p

dim.

pp

ppp

pp

Good night,..... good night, ...

pp

stacc.

cres.

good night!..... good night,..... be - lov - - - ed! I

cres.

cres.

come,..... I come..... to watch o'er thee;..... I come,..... I

cres.

cres.

This system contains the first two staves of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The lyrics are written below the vocal staff. The first staff of the piano accompaniment has a *cres.* marking above it, and the second staff has a *cres.* marking below it.

come..... to watch o'er thee; To be near thee, to be

dim. *p*

dim. *p*

This system contains the third and fourth staves of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are written below the vocal staff. The third staff of the piano accompaniment has a *dim.* marking below it, and the fourth staff has a *p* marking above it.

near thee, a - lone,..... a - lone,..... is peace for

This system contains the fifth and sixth staves of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are written below the vocal staff. The fifth staff of the piano accompaniment has a *>* marking above it.

me. To be near thee, to be near thee, a -

pp

This system contains the seventh and eighth staves of the musical score. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are written below the vocal staff. The seventh staff of the piano accompaniment has a *pp* marking below it.

- lone,..... a - lone..... is peace for me. Thine eyes are stars of

The first system of the musical score. It features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line begins with a half note G, followed by a dotted half note A, then a half note B, and a half note C. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand.

morn - ing, Thy lips are crim-son flow'rs.... Good night, good night, be

The second system of the musical score. The vocal melody continues with a half note D, a dotted half note E, and a half note F. The piano accompaniment remains consistent with the first system.

lov - - ed! Thine eyes are stars of morn - ing, Thy lips are crim-son

The third system of the musical score. The vocal melody continues with a half note G, a dotted half note A, and a half note B. The piano accompaniment remains consistent with the first system.

flow'rs.... Good night, good night, be - lov - - - ed! While I

The fourth system of the musical score. The vocal melody concludes with a half note C, a dotted half note D, and a half note E. The piano accompaniment remains consistent with the first system.

ccunt the wea-ry hours,..... while I count the wea-ry hours,..... Good night,.....

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "ccunt the wea-ry hours,..... while I count the wea-ry hours,..... Good night,.....". The piano accompaniment consists of chords and moving lines in both hands.

poco rit.
..... be - lov - - - ed, while I count the wea-ry hours,..... while I

The second system of the musical score. It continues the vocal and piano parts. Above the vocal line, the tempo marking "*poco rit.*" is written. The lyrics continue: "..... be - lov - - - ed, while I count the wea-ry hours,..... while I".

count the wea-ry hours,..... Good night,..... be - lov - - - -

The third system of the musical score. The vocal line continues with the lyrics "count the wea-ry hours,..... Good night,..... be - lov - - - -". The piano accompaniment continues with chords and moving lines.

tempo.
- - ed!
tempo. f

The fourth system of the musical score. Above the vocal line, the tempo marking "*tempo.*" is written. The lyrics continue with "- - ed!". Below the piano part, the tempo marking "*tempo. f*" is written. The system concludes the piece.

A musical score for a song titled "GOOD NIGHT, GOOD NIGHT, BELOVED!". The score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: "Ah! thou moon that shin - - - est - ar - gent clear a - - - bove,..... a - bove, All night long en - light - - - en my sweet la - dy love, my la - dy love..... en - light - - - en. Good night,.....". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *f*, *f stacc.*, *rf*, *pp*, *smorz.*, and *dim.*. The score ends with a final chord in the piano part.

Ah! thou

moon that shin - - - est - ar - gent clear a - - -

- - bove,..... a - bove, All night long en - light - - -

- en my sweet la - dy love, my la - dy love.....

..... en - light - - - en. Good night,.....

f *f stacc.* *rf* *pp* *smorz.* *dim.* *pp*

cres.

..... good night,..... Good night,..... good night,..... be -

dim. *cres.* *dim.*

- lov - - - ed!..... Good night,..... good night,..... be - lov - - -

f *cres.* *ff*

- - ed! Thine eyes are stars of morn - ing, Thy lips are crim-son flow'rs,.....

dim. *cres.* *rall.*

..... Good

ritenuto.

night, be - lov - - - - - ed! While I count the wea - ry

hours,..... while I count the wea - ry hours,..... Good night.....

cres. *f*

cres. *f*

This system features a vocal melody in G major with a key signature of one flat (F major) and a 4/4 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include *cres.* and *f*.

..... be - lov - - - ed. To be near thee,

p

This system continues the vocal melody and piano accompaniment. The piano part features a *p* (piano) dynamic marking.

to be near thee, a - lone,..... a - lone..... is peace..... for

This system continues the vocal melody and piano accompaniment. The piano part features a *p* (piano) dynamic marking.

Allegro. me. Good night, good night, good night,..... good

Allegro. *f* *ff*

This system introduces the tempo marking *Allegro.* and includes dynamic markings *f* and *ff*.

..... night!

f

This system concludes the piece with a final vocal note and a piano accompaniment ending in a double bar line. A *f* (forte) dynamic marking is present.

When other lips.

Words by ALFRED BUNN.

Andante cantabile.

Dolce.

Music by M. W. BALFE.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The tempo and mood markings are *Andante cantabile* and *Dolce*.

The piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The tempo and mood markings are *Andante cantabile* and *Dolce*.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The tempo and mood markings are *Andante cantabile* and *Dolce*.

When o - ther lips and o - ther hearts Their

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The tempo and mood markings are *Andante cantabile* and *Dolce*.

tales of love shall tell, In lan - guage whose ex - cess im - parts The

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The tempo and mood markings are *Andante cantabile* and *Dolce*.

pow'r they feel so well, There may per - haps in

such..... a..... scene, Some re - col - lec - - tion be, Of

The first system of the musical score for 'When Other Lips'. It features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

days that have as hap - py been, And you'll re - mem - ber

The second system of the musical score. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a *pp* (pianissimo) dynamic marking and continues with a steady eighth-note pattern.

me,..... and you'll re - mem - ber, you'll re - mem - ber me.

The third system of the musical score. The vocal line starts with a half note, followed by a quarter note and a half note. The piano accompaniment includes a *f* (forte) dynamic marking and a *cres.* (crescendo) marking. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note pattern.

The fourth system of the musical score. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

When cold - ness or de - ceit shall slight The beau - ty now they

The fifth system of the musical score. The vocal line begins with a half note, followed by a quarter note and a half note. The piano accompaniment features a *pp* (pianissimo) dynamic marking and continues with a steady eighth-note pattern.

prize, And deem it but a fa - ded light Which

beams with-in your eyes: When hol - low hearts shall

wear..... a..... mask, 'Twill break your own..... to see; In

such a mo - ment I but ask, That you'll re - mem - - ber

me,..... that you'll re - mem - ber, you'll re - mem - ber me.

If my mistress hide her face.

Words by BEATRICE ABERCROMBIE.

Music by J. L. HATTON.

Andante.

PIANO. *f*

1. If my dear mis-tress hide her
2. Oh! kind-ly for-tune smile on

dim. *p* *mf* *dim.* *p*

face, ... Then the world is shorn of grace; For me the
me..... Thro' those bright eyes, and let it be..... Their lov-ing

bloom hath left the flow'r, ... The light hath left the sun-ny
light may yet re-store..... A world of sweet de-lights once

cres. *cres.*

f *dim.*

hour, The light hath left the sun-ny hour. The
more, A world of sweet de-lights.... once more. Or,

f *dim.* *p*

mu - sic of the sum - mer fields Its charm..... for me no
 if an - o - ther claim her smile, I would..... but ask for

long - er yields, But on - ly wakes with - in my breast,..... The
 me the while, From her sweet eyes one pear - ly tear, ... Than

sigh that speaks its sad un - rest, The sigh, the
 o - thers smiles to me more dear, More dear,

sigh..... that speaks its sad un - rest.....
 more dear to me, to me..... more dear.....

ad lib.

pp *colla voce.* *mf*

f *dim.* *p* *D.C. al 8*

Words by ALFRED BUNN. **The Heart bowed down.**
Larghetto cantabile.

Music by M. W. BALFE.

PIANO. *mf*

1. The heart bow'd down by weight of woe, To
 2. The mind will, in its worst des-pair, Still

weak - est hopes will.... cling; To thought and im - pulse,
 pon - der o'er the..... past; On mo - ments of de -

while they flow, That can no com - fort bring, that can, that
 - light that were Too beau - ti - ful..... to last, That were too

rall.

can no com - fort bring;
beau - ti - ful..... to last.

With those ex - ci - ting
To long de - part - ed

scenes will blend, O'er plea - sure's path - way thrown,
years ex - tend, Its vi - sions with..... them flown,

But mem' - ry is the
For mem' - ry is the

on - ly friend
on - ly friend

That grief can call..... its own,
That grief can call..... its own,

That
That

grief can call its own,..... That grief can call its own.
grief can call its own,..... That grief can call its own.

D.C.al 8

By the simplicity of Venus' Doves.

Words by SHAKESPEARE.

Music by HENRY R. BISHOP.

VOICE. *Andante amoroso.*

PIANO. *mf Sostenuto.* *pp*

By the sim - pli - ci - ty of

Ve - - nus' Doves, By that which knitteth souls, and pros-pers, pros - - pers

loves; In that same place, in that same place thou hast..... ap - point - ed me, To -

tr

stacc.

pp *con anima.*

- - mor-row tru - ly, to - mor-row tru - ly, to - mor-row tru - ly, tru - ly, tru - ly, tru - ly

dolce.

will I meet.... with thee!

The first system of the musical score. The vocal line begins with a trill (tr) on the word 'will'. The piano accompaniment features a series of chords and moving lines in both hands.

By all the vowa.... that ev - er men have broke, In num - ber, in

The second system of the musical score. The vocal line continues with the lyrics 'By all the vowa.... that ev - er men have broke, In num - ber, in'. The piano accompaniment includes a 'pp' (pianissimo) marking.

num - ber more than ev - er wo - - - man spoke, In that same place, in that same

The third system of the musical score. The vocal line continues with the lyrics 'num - ber more than ev - er wo - - - man spoke, In that same place, in that same'. The piano accompaniment features triplet markings (3) in the right hand.

place thou hast..... ap - point - ed me, To - morrow tru - ly, to - morrow tru - ly, to -

The fourth system of the musical score. The vocal line continues with the lyrics 'place thou hast..... ap - point - ed me, To - morrow tru - ly, to - morrow tru - ly, to -'. The piano accompaniment includes a 'pp' (pianissimo) marking.

- - mor-row tru - ly, tru - ly, tru - ly, tru - ly will I meet..... with thee!

The fifth system of the musical score. The vocal line continues with the lyrics '- - mor-row tru - ly, tru - ly, tru - ly, tru - ly will I meet..... with thee!'. The piano accompaniment includes markings for 'con anima.', 'accel.', 'dolce.', and 'ff' (fortissimo).

The Brave old Oak.

Words by H. F. CHORLEY.

With boldness and animation.

Music by E. J. LODER.

PIANO. *f* *p* *f*

ff

A song for the Oak, the brave old Oak, Who hath

rul'd in the green-wood long; Here's health and re-nown to his broad green crown, And his

fif - ty arms so strong! There's fear in his frown when the sun goes down, And the

fire in the west fades out, And he shew - eth his might on a

ad lib. *pp* *a tempo.*

wild mid - night When storms thro' his branch-es shout. Then sing to the Oak, the

f *ritard.* *pp* *a tempo.*

brave old Oak, Who stands in his pride a - lone, And

cres. *f*

still flour-ish he, a..... hale green tree, When a hun-dred years are gone.

mf *ff*

p *ff* *D.C. al 8*

2.

In the days of old when the spring with gold
Was lighting his branches grey,
Through the grass at his feet crept maidens sweet
To gather the dew of May;
And all that day to the rebeck gay
They frolicked with lovesome swains—
They are gone—they are dead—in the churchyard
But the tree he still remains. [laid,
Then sing to the Oak, &c.

3.

He saw the rare times when the Christmas chimes
Were a merry sound to hear,
And the squire's wide hall and the cottage small
Were full of good English cheer;
Now gold hath the sway we all obey,
And a ruthless king is he;
But he never shall send our ancient friend
To be toss'd on the stormy sea.
Then here's to the Oak, &c.

The Better Land.

Words by MRS. HEMANS.

Music by W. STERNDALE BENNETT.

Andante con Espressione.

VOICE.

Legato.

p

I hear thee speak of the

Bet - ter Land, Thou call - est its chil - dren a hap - py band, Mo - ther, where is that

cres.

p *pp*

ra - dant shore? Shall we not seek it and weep no more? Shall we not seek it and

cres.

p *p*

weep no more? Is it where the flow'r of the

cres. *dim.*

orange blows, And the fire-flies dance thro' the myrtle boughs? Not there, not there, my

pp

ad lib.

child! Not there, not there, my child!

a tempo.

Is it far a - way in some re - gion old, Where the ri - vers wan - der o'er

cres.

pp

sands of gold, Where the burn - ing rays of the ru - by shine, And the dia - mond lights up the

se - cret mine, And the diamond lights up the se - cret mine.

cres.

p

Where the pearl gleams forth from the co - ral strand— Is it there, sweet mother,

that Bet - ter Land? Not there, not there, my child! Not

pp *pp*

ad lib.

there, not there, my child!

p a tempo.

ad lib.

A little slower.

Eye hath not seen it, my gen - tle boy; Ear hath not heard its deep songs of joy;

cres.

pp

Dreams can-not pic-ture a world so fair; Sor-row and death may not en-ter there,

dim.

Sor-row and death may not en-ter there.

cres.

p

Time does not breathe on its fade-less bloom, Far beyond the clouds and beyond the tomb—

dim.

ad lib.

It is there, 'tis there, my child! It is there, 'tis there, my child!

pp *a tempo.*

cres. *dim.* *p* *p* *p*

The Light of other Days.

Words by ALFRED BUNN.

Music by M. W. BALFE.

Andante cantabile. Con espress.

PIANO.

1. The light of o - ther days is fa - - ded, And
2. The leaf which au-tumn tempests wi - - ther, The

all their glo - ries past, For grief with hea - vy wing hath
birds which then take wing, When win - ter's winds are past, come

sha - - ded The hopes too bright to last; The
hi - - ther To wel - come back the spring; The

world which morning's mantle cloud - ed, Shines forth with pur - er
 ve - ry i - vy on the ru - in, In gloom full life - dis -

rays;
 plays;
 But the heart ne'er feels, in sor-row shroud - ed, The
 But the heart a-lone sees no re - new - ing, The

colla parte. *pp*

light of..... o - ther days, But the heart ne'er feels, in sor-row
 light of..... o - ther days, But the heart a-lone sees no re -

shroud - ed, The light..... of o - ther days.
 new - ing, The light..... of o - ther days.

pp dolce.

Dal segno. § Last time.

Music by W. VINCENT WALLACE.

A handwritten musical score on aged paper, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of notes, including a triplet of eighth notes, followed by a double bar line and a large 'V' marking. The bass staff begins with a bass clef and a key signature of two sharps. It contains a series of notes, including a triplet of eighth notes, followed by a double bar line and a large 'V' marking. The notation is dense and includes various musical symbols such as clefs, key signatures, and dynamic markings.

1. Yes! let me like a sol - dier fall Up -
 2. I on - ly ask of that proud race, Which

on ends some o - pen plain, This breast ex-pand-ing for the ball, To
 its blaze in me, To die, the last, and not dis-grace

blot out ev-'ry stain.
an - cient chi - val - ry!

Brave man - ly hearts con - fer my doom, That
Tho' o'er my clay no ban - ner wave, Nor

gent - ler ones may tell, How - e'er for - got, un - known my tomb, I
trum - pet re - quiem swell, E - nough they mur - mur o'er my grave, He

pp

like a sol - dier fell, How - e'er for - got, un -
like a sol - dier fell, E - nough they mur - mur

- - known my tomb, I like a sol - dier fell, I like a sol - dier
o'er my grave, He like a sol - dier fell, He like a sol - dier

cres. *ff*

fell.
fell.

mf *ff* FINE.

Dal segno. *S*

Madoline.

Words by EDWARD J. GILL.

Music by S. NELSON.

Andante cantabile.

PIANO. *p* *mf*

cres. *mf*

ritard. *dim.*

1. I dream..... of thee, sweet Mad - o-line! So
 2. I dream..... of thee, dear Mad - o-line! Through

beau - ti - ful..... and..... bright; My mem' - - ry weaves each
 life's sad waste of..... years; Like spring's..... sweet breath to

cres. *dim*

look..... of thine, With ev' - ry thought..... of light.
 flow'rs..... that droop, Thy beam - ing smile ap - pears.

cres.

Thou art the mu - sic of my heart, That whis - pers through each
 When-e'er the world may cast its care, When sor - row near I.....

mf

p

day,..... That speaks thy name in..... ev' - ry breeze When
 see, ... I fear no shade, for..... in my grief I

far..... from thee..... a - way.
 turn.... a - gain..... to thee.

I dream..... of thee, sweet
 I dream..... of thee, sweet

cres.

ritard.

p

Mad - o - line! So beau - ti - ful..... and..... bright; My
 Mad - o - line! So beau - ti - ful..... and..... bright; My

cres. *dim.*

mem' - - ry weaves each look of thine, With ev' - ry thought of
 mem' - - ry weaves each look of thine, With ev' - ry thought of

p *cres.* *mf* *p*

light. light. Mad - o - line! Mad - o - line! Mad - o - line! Mad - o - line!

pp

Sweet Mad - o - line!
 Sweet Mad - o - line!

mf *cres.* *rall.* *pp*

Dal segno. 8 Last time.

Why are you wandering here, I pray?

Words by JAMES KENNEY.

Music by J. NATHAN.

Allegretto scherzando.

PIANO.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *cres.*, and *f*. Pedal marks are indicated with 'Ped.' and asterisks.

The vocal melody is in 2/4 time, key of B-flat major. It features a simple, singable line with lyrics. The first line is: "1. Why are you wan - d'ring here, I pray? An old man". The second line is: "2. Tell me a - gain, the old man said, Why are you".

The vocal melody continues with the lyrics: "ask'd a maid one day; Look-ing for pop-pies so bright and loit' - ring here, fair maid? The night-in - gale's song so sweet and".

The vocal melody concludes with the lyrics: "red, Fa - ther, said she, I'm hi - - ther led. Fie. fie, she clear, Fa - ther, said she, I come to hear. Fie, fie, she".

heard him cry, Pop-pies 'tis known to all who rove, Grow in the
 heard him cry, Night-in-gales all, so peo-ple say, War-ble by

p

field and not the grove, Not in the grove, not in the
 night, and not by day, War-ble by night, war-ble by

p

Ped. *

grove, Grow in the field and not in the grove.
 night, War-ble by night and not by day.

tr

mf

Ped.

1st and 2nd Verses.

cres. *f*

Dal segno §

* Ped.

* B & H 16136

THIRD VERSE.

3. The sage look'd grave the mai-den shy, When Lu-bin jump'd o'er the stile hard

by; The sage look'd grav-er, the maid more... glum, Lu-bin..... he twiddled his

fin-ger and thumb. Fie, fie, she heard him cry, Pop-pies like these I

own are rare, And of such Nightin-gale's songs be-ware, such Nightin-gale's songs, such

Nightin-gale's songs, And of such Nightin-gale's songs,..... oh, be-ware.....

Philip the Falconer.

Words by W. H. BEL LAMY.

Music by E. J. LODER.

Allegretto non troppo.

PIANO. *p* *cres.*

1. Young Phi - lip the Fal - con - er's up with the day, With his mer - lin on his
2. The Mil - ler's to mar - ket to buy him some corn, For work it should ne'er stand

arm,..... And down the mill - mea - dows has ta - ken his way, To
still,..... A mai - den is loi - ter - ing un - der the thorn In the

hawk— and pray where's the harm?..... and pray where's the harm?.....
meadow be - low the mill,..... the mea-dow be - low the mill..... And

Phi-lip is stal-wart, and Phi-lip is young, And Phi-lip, they say, has a
Phi-lip, grown tir'd of a ba - che-lor's life, Thinks the mil-ler's young sis - ter would

mu - si - cal tongue; The mil-ler's young sis - ter is fresh and is fair, And
make a good wife; And so comes a whis-per, and so comes a smile, And

Phi - lip he al - ways is hawk - ing there! For he vows and de - clares— be -
then a long leave-tak - ing o - ver the stile; Oh! when he re - turns from

- lieve it or not— There is not in the king-dom for Her'ns such a spot, And
mar - ket, I guess, The mil - ler will find he's a sis - ter the less! For

fal - cons, they say, To fly true to their prey, Should be train'd in the morn - ing
mai - dens, they say, Do not al - ways say "nay" When they're ask'd in the morn - ing

ear - - ly, Should be train'd in the morn - ing ear - - ly.
ear - - ly, When they're ask'd in the morn - ing ear - - ly.

Dal segno. 8

The Parting.

G. A. HODSON.

Andante.

VOICE. *p* Poor

PIANO. *p dolce.* *dim.*

cres.

Bes-sy was a sai-lor's wife, And he was off to sea; Their on-ly child was *ten.*

p

dim. *con espress.*

by her side, And who so sad as she. "For-get me not, for-get me not! When

p

p dolce. *p lento.*

thou art far from me, And what-so-e'er poor Bessy's lot, She will re-mem-ber

colla voce.

A little faster.
p
 thee." A twelvemonth scarce had pass'd a-way, As
mf dolce. *dim.* *p*
 it was told to me, When Wil-ly with a glad-some heart, Came home a-gain from
f con anima. *accelerando.* *più lento.*
 sea; He bound-ed up the crag-gy path, And sought his cot-tage door, But
sf *f* *lento.* *pp*
con espress.
 his sweet child and love-ly wife Poor Wil-ly saw no more.
p *colla voce.* *mf dolce.* *dim.*

p *cres.*

"For - get me not! For - get me not!" The words rang in his ear, He

cres. *p dim.*

ask'd the neighbours one by one— The an - swer was a tear;..... They

p dim.

cres. *p*

point - ed to the old churchyard, And there his youth - ful bride And the

p

p dolce.

pret - ty child he lov'd so well, Were rest - ing side by side.....

p *colla voce.* *dim.*

There is a flower that bloometh.

Words by E. FITZBALL.

Music by W. VINCENT WALLACE.

PIANO. *p*

There is a flow'r that bloom - eth When au - tumn leaves are

stacc. e pp

shed, With the si - lent moon it weep - eth, The

spring and sum - mer fled. The ear - ly frost of

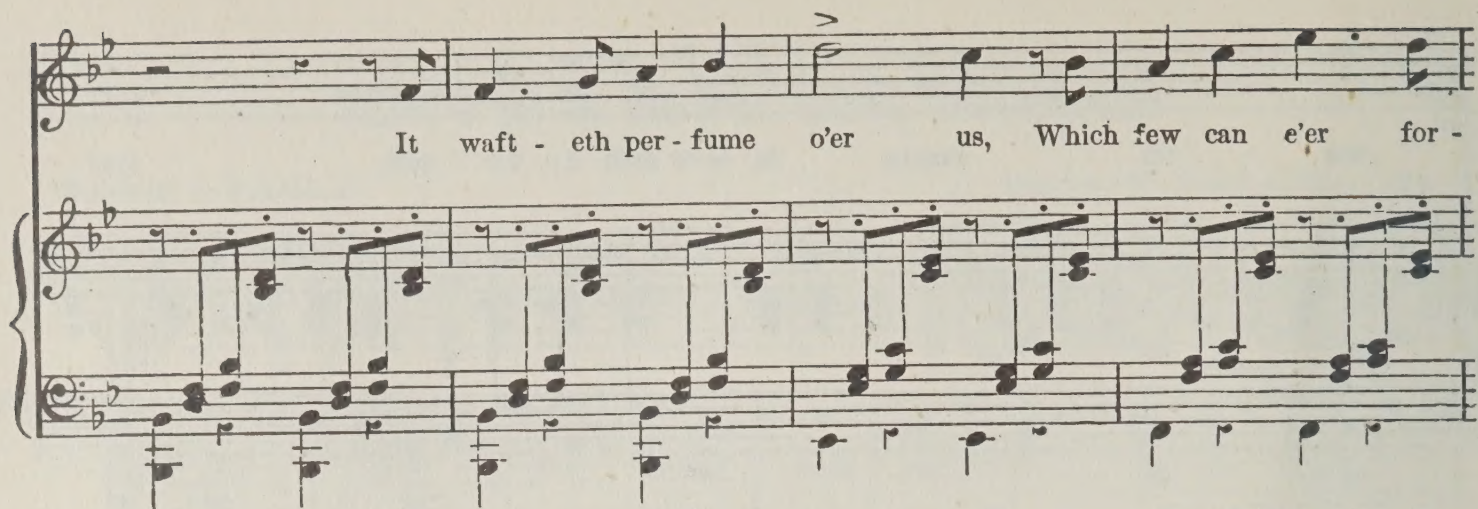
win - ter Scarce its brow hath o - ver - cast, Oh!

pluck it ere it wi-ther, 'Tis the mem'ry of..... the past, Oh!

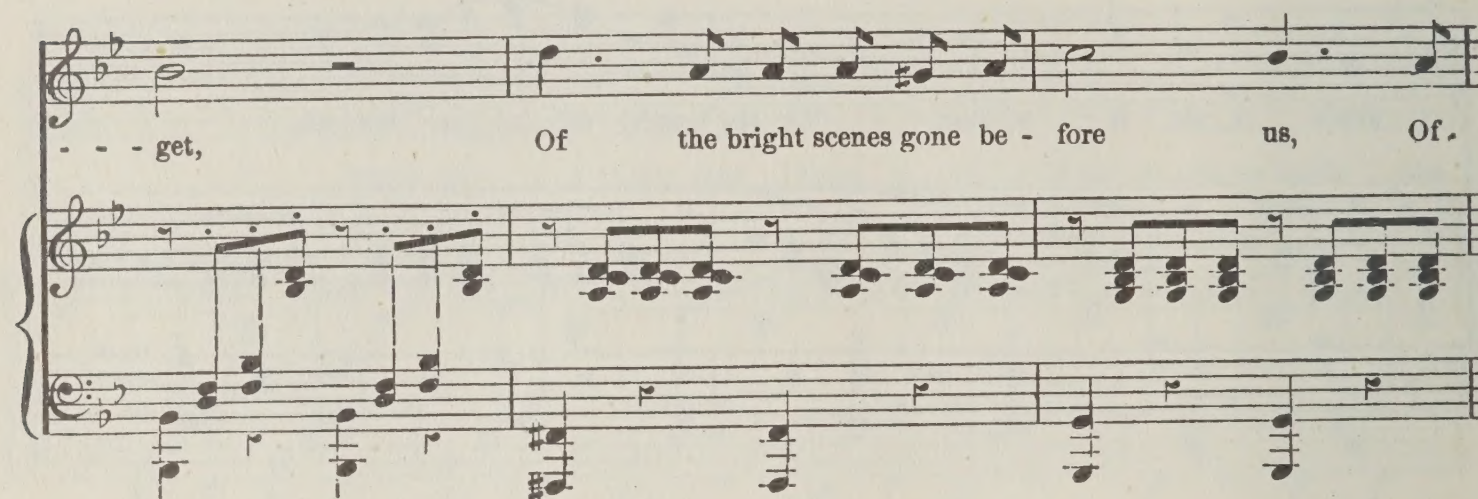
pluck it ere it wi - ther,..... 'Tis the mem' - ry, the mem' - ry of the

past.

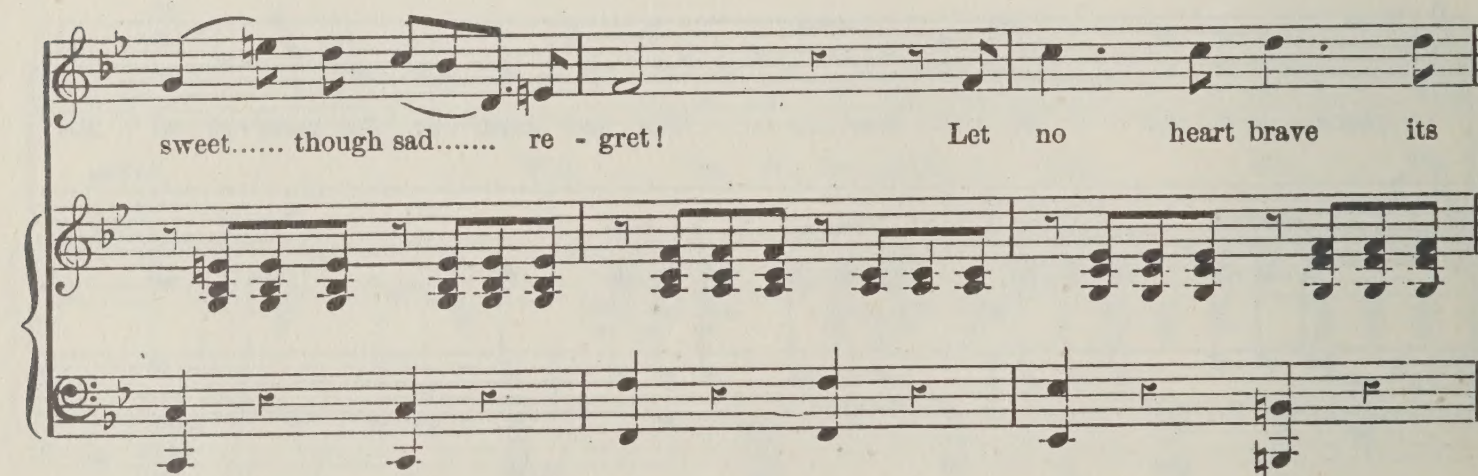
pp *p* *dim.*



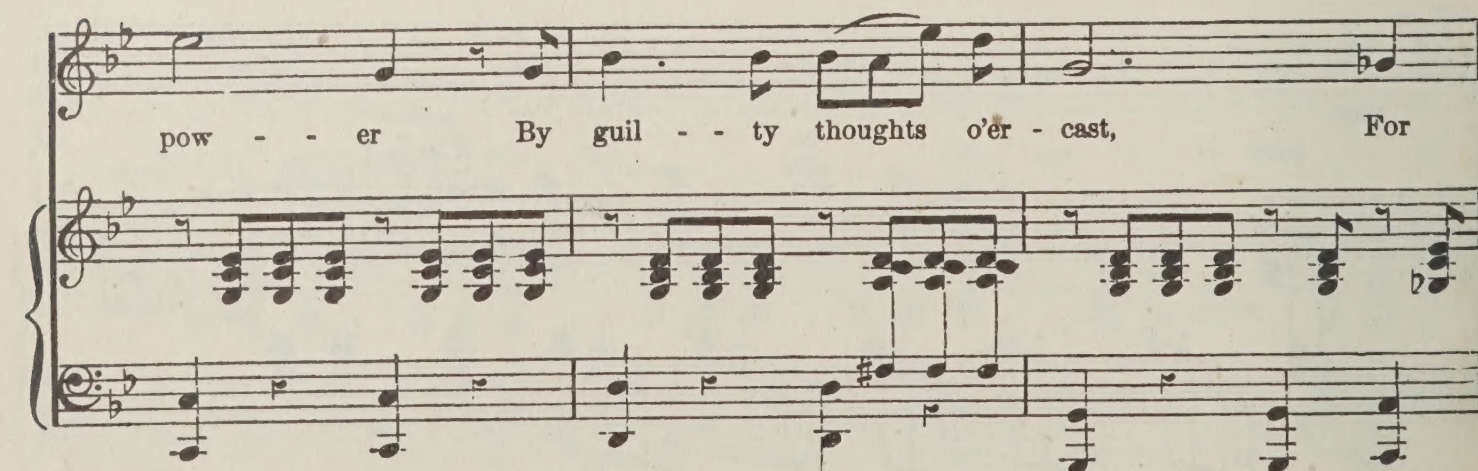
It waft - eth per - fume o'er us, Which few can e'er for -



- - - get, Of the bright scenes gone be - fore us, Of.



sweet..... though sad..... re - gret! Let no heart brave its



pow - - er By guil - - ty thoughts o'er - cast, For

then a poi - son'd flow - er Is the mem'-ry of..... the

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'then a poi - son'd flow - er' followed by a melisma 'Is the mem'-ry of..... the'. The piano accompaniment consists of chords and moving lines in both hands.

past, Fer then a poi - son'd flow - er..... Is the

The second system continues the vocal melody and piano accompaniment. The vocal line starts with 'past,' followed by 'Fer then a poi - son'd flow - er.....' and ends with 'Is the'. The piano accompaniment continues with similar harmonic support.

mem' - ry, the mem' - ry of the past.

pp *p* *cres.*

The third system shows the vocal line concluding with 'mem' - ry, the mem' - ry of the past.' The piano accompaniment includes dynamic markings: *pp* (pianissimo), *p* (piano), and *cres.* (crescendo). The piano part features a series of ascending chords.

mf *p* *pp*

The fourth system continues the piano accompaniment with dynamic markings *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piano part includes triplets and other rhythmic figures.

When daisies pied.

Words from "As you like it."

Allegretto moderato.

Music by DR. ARNE.

PIANO. *p* *f*

1. When dai - sies pied and vi - o - lets blue, And
2. When shepherds pipe on oat - en straws, And

la - dies' frocks all sil - ver white, And cuc - koo buds of yel - low hue, Do
mer - ry larks are ploughmen's clocks, And tur - tles love and rooks and daws, And

paint the mea - dows with de - light;
mai - den's bleach their sum - mer frocks;

The cuc-koo then on ev - e - ry tree Mocks married men, mocks married men,

Mocks mar-ried men, for thus sings he— Cuc-koo, cuc-koo, cuc-koo, cuc-koo.

O word of fear! O word of fear! Un -

- pleas - ing to a mar - ried ear, Un - pleas-ing to a mar - ried ear.

D.C. al segno §

FINE.

The Diver.

Words by G. DOUGLAS THOMPSON.

Music by EDWARD J. LODER.

Andantino.

PIANO.

mf

cres.

In the ca - verns deep of the

f *p* *pp*

o - cean cold The di - ver is seek - ing a trea - sure of gold, In the

ca - verns deep of the o - cean cold The di - ver is seek - ing a

cres.

trea-sure of gold;.... Risk - ing his life for the spoil of a wreck,

This system contains the first line of the song. The vocal melody is on a single staff in G minor. The piano accompaniment consists of two staves: the right hand plays a flowing eighth-note pattern, and the left hand plays a simple bass line with some chords.

Tak - ing rich gems from the dead on her deck; And fear - ful such sights to the

This system continues the melody. The piano accompaniment features more complex textures, including triplets in both hands and some sixteenth-note passages in the right hand.

di - ver must be— Walk - ing a-lone, walk - ing a-lone,

This system includes the dynamic markings *cres.* and *pp* (pianissimo). The piano accompaniment has a dense, rhythmic texture in the right hand, while the left hand provides a steady bass accompaniment.

Walk - ing a-lone in the depths of the sea!

This system includes the dynamic marking *mf* (mezzo-forte). The piano accompaniment continues with its rhythmic patterns, featuring some arpeggiated figures in the right hand.

This system contains the final line of the song. The piano accompaniment concludes with a series of chords and a final cadence in the right hand, while the left hand continues with a few more notes.

He is now on the sur - face, he's gasp - ing for breath, So

mf

pale that he wants but the still - ness of death To look like the forms he has

p

left in the caves, Silent and cold 'neath the trem - bling waves, Silent and cold 'neath the

fp

trem - bling waves. How fear - ful such sights to the di - ver must be.....

Walk - ing a - lone in the depths of the sea. And Mam - mon's the mas - ter and

cres. *p* *f* *p* *3*

Man is the slave, Toil - ing for weath on the brink of the grave;...

The first system of musical notation for 'The Diver'. It features a vocal line in G major (one sharp) and 4/4 time. The lyrics are 'Man is the slave, Toil - ing for weath on the brink of the grave;...'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

Leav - ing a world..... of sun light and sound..... For night - like gloom and a

The second system of musical notation. The lyrics are 'Leav - ing a world..... of sun light and sound..... For night - like gloom and a'. The piano accompaniment continues with similar patterns.

si - lence pro-found; And fear - ful the death of the di - - ver must be—

The third system of musical notation. The lyrics are 'si - lence pro-found; And fear - ful the death of the di - - ver must be—'. The piano accompaniment features a more active right hand with sixteenth-note chords.

Sleep - ing a-lone, sleep - ing a-lone, Sleep - ing a-lone in the depths..... of the

pp

The fourth system of musical notation. The lyrics are 'Sleep - ing a-lone, sleep - ing a-lone, Sleep - ing a-lone in the depths..... of the'. The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

sea !.....

The fifth system of musical notation. The lyrics are 'sea !.....'. The piano accompaniment features a more active right hand with sixteenth-note chords.

'Tis when to sleep.

HENRY R. BISHOP.

Andante.

PIANO. *p e stacc.* *f*

"Tis when to sleep the world re-tires, That forth the rob-ber

p

steals; The thirst of gain his heart in-spires, Nor fear his bo-som feels:.....

Ere we quit the cave profound, The si-lent watchword pas-ses round; In whis-per'd

pp *p* *pp*

sound, in..... whis-per'd sound: Then as we tread the se-cret dell, We

tr *cres.*

più largo.

hear the dis - tant vil-lage bell— A pas - sing knell, a pas - sing knell.

colla voce.

Allegro moderato.
stacc. e p

Still as un-daunt-ed on we stray, Thro' ma-ny a tan-gled brake; We

stacc. e pp

pause to mark the si - lent way The cau-tious trav'-lers take.....

Allegro con spirito.

Then from each scabbard

dim. *f* *fp*

flies the sword! And plun-der! plun-der! is..... the

fp fp f fp

tr

word That round..... is heard, that round..... is heard.....

f p

In vain the

f fp

tim - id vic - tim flies, In vain..... for aid..... or

fp cres. fp fp

mer - cy cries; In vain..... the tim - id vic - tim, the

f *pp*

tim - id vic - tim flies, In vain for aid..... or mer - - cy

cres. *cres.*

cries,..... He

f *ad lib.*

ad lib. *tr*

dies!..... he dies!.....

f

Truth in Absence.

CANZONET

Words by HENRY BRANDRETH.

Music by EDMUND B. HARPER.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand features a series of sixteenth-note triplets, starting with a piano (*p*) dynamic and a crescendo hairpin. The left hand plays a simple eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The first system of the piano accompaniment continues the introduction. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the introduction, while the second ending leads to the vocal entry. The right hand has a crescendo hairpin, and the left hand has an accent (>) over the first note of the second ending. The dynamic *dim.* (diminuendo) is marked at the end of the first ending.

The second system of the piano accompaniment continues the introduction. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the introduction, while the second ending leads to the vocal entry. The right hand has a crescendo hairpin, and the left hand has an accent (>) over the first note of the second ending. The dynamic *pp* (pianissimo) is marked at the beginning of the system.

The third system of the piano accompaniment continues the introduction. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the introduction, while the second ending leads to the vocal entry. The right hand has a crescendo hairpin, and the left hand has an accent (>) over the first note of the second ending.

think of thee at morn, my love, when first I wake from
tell me thou art gay, my love! yet why should I re -

sleep;
pine?

And when be - neath the thorn, my love, I
I care not what they say, my love, I

rall.

sit at.... eve and..... weep; Or on the hill,
know thy... heart is..... mine; And on the hill.

rall. f. dim. rall. cres.

cres.

or where the rill me - an - ders through the lea, Where -
or by the rill, or through the flow - - ry lca, Where -

cres.

f. dim. rall.

- - e'er 'tis mine to stray, my love, I think, I think of
- - e'er 'tis mine to stray, my love, I think, I think of

rall. colla voce.

ad lib. a tempo.

thee..... I thinl of..... thee at morn, my love, when
thee..... They tell me..... thou art gay, my love! yet

a tempo.

first I wake from sleep, And when be-neath the
why should I re - pine? I care not what they

cres. *f* *dim.*

thorn, my love,... I sit at eve and weep.
say, my love,... I know thy heart is mine.

dim. *rall.* *dim.* *colla voce.* *a tempo.*

rall.

I think of thee,
I think of thee,

rall. *dim.*

D.C. al § Last verse.

I think of thee.
I think of thee.

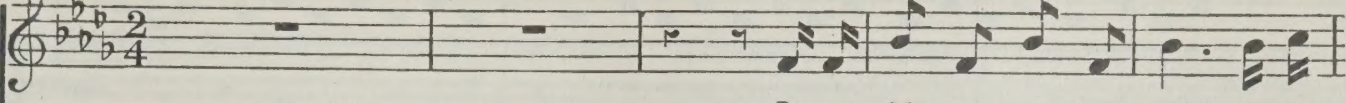
rall. *a tempo.*

It was fifty years ago.

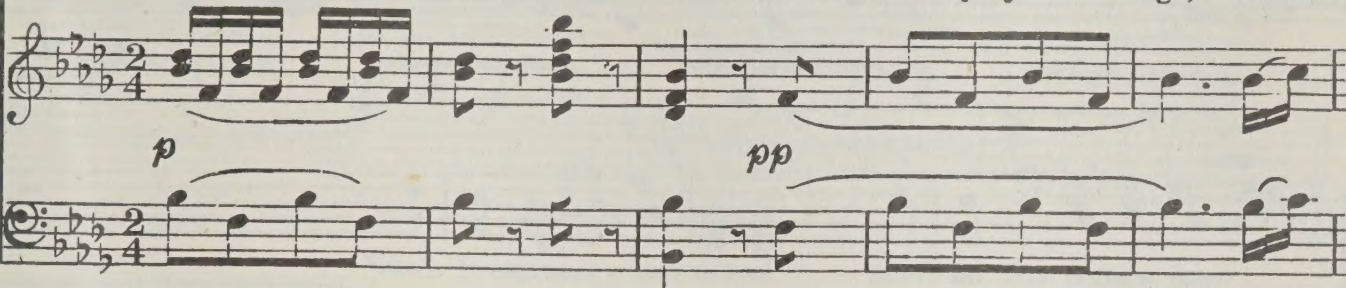
Words by H. W. LONGFELLOW.

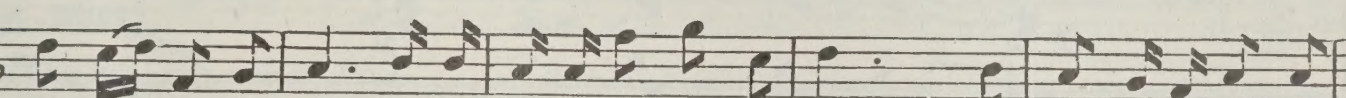
Music by J. L. HATTON.

Moderato.

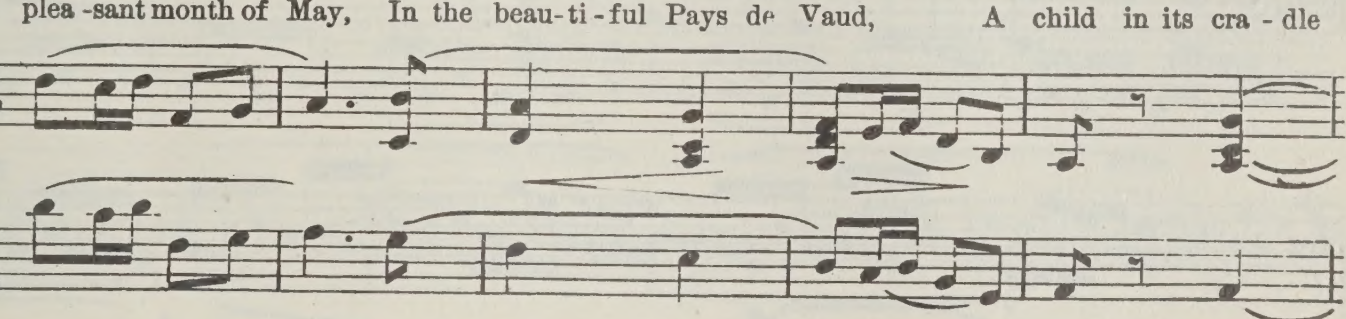
VOICE. 

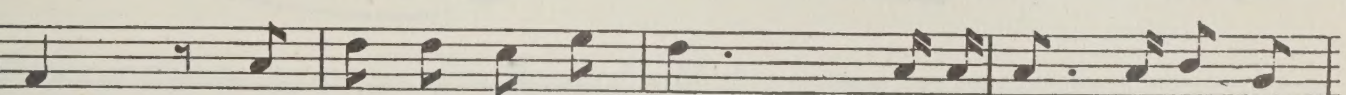
It was fif - ty years a - go, In the

PIANO. 

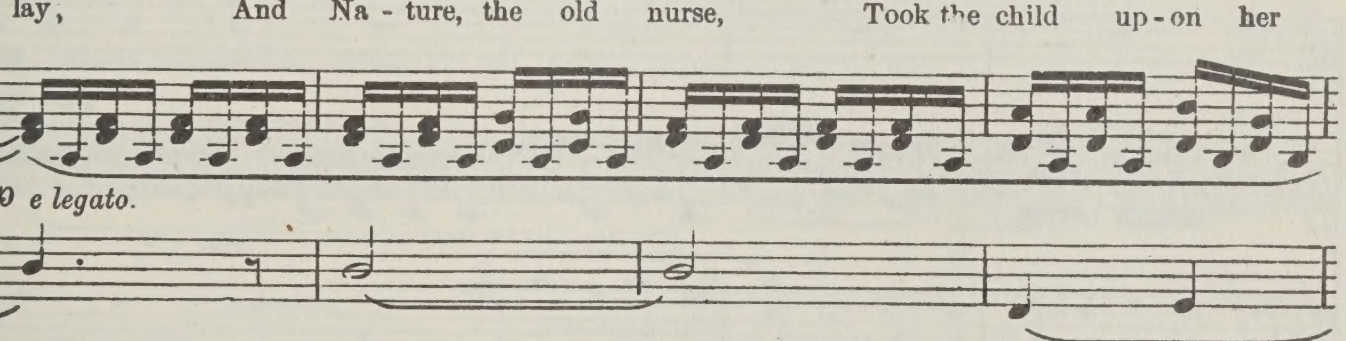


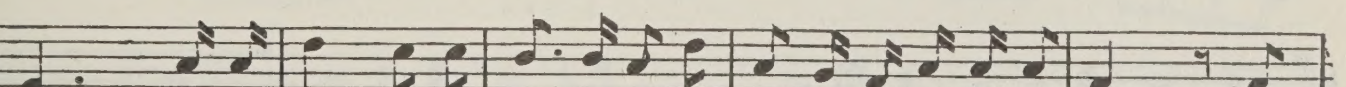
plea - sant month of May, In the beau - ti - ful Pays de Vaud, A child in its cra - dle



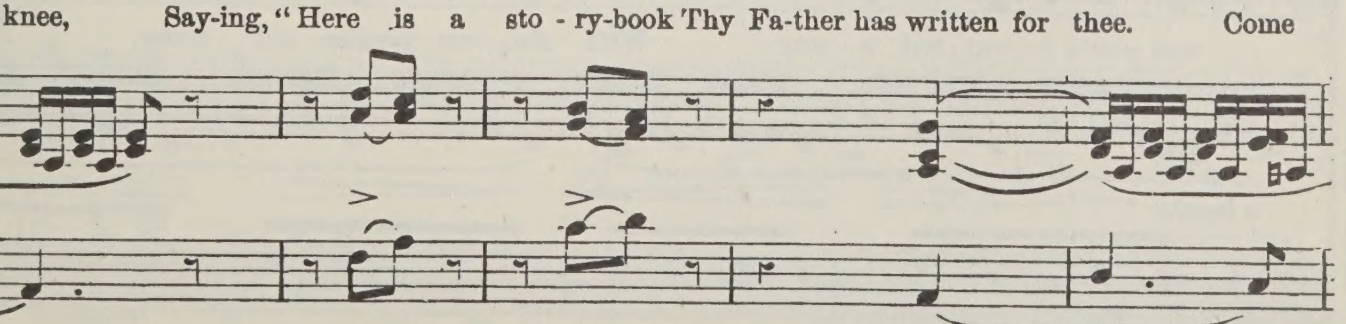


lay, And Na - ture, the old nurse, Took the child up - on her





knee, Say - ing, "Here is a sto - ry - book Thy Fa - ther has written for thee. Come



wan - der with me," she said, "In - to re - gions yet un - trod, And

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The lyrics are written below the vocal staff.

cres *f*
read what is still un - read In the man - u-scripts of God."

This system contains the next two staves of music. The vocal line continues with a crescendo leading to a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic with an accent (>) and a piano (*p*) dynamic. The lyrics are written below the vocal staff.

This system contains the next two staves of music, continuing the piano accompaniment from the previous system. The key signature remains two flats.

And he

dim.

This system contains the next two staves of music. The vocal line begins with the lyrics "And he". The piano accompaniment features a decrescendo (*dim.*) dynamic. The key signature changes to one flat (B-flat) at the end of the system.

wan - der'd a - way and a - way With Na - ture, the dear old nurse, Who

p
legato.

This system contains the final two staves of music on the page. The vocal line continues with the lyrics "wan - der'd a - way and a - way With Na - ture, the dear old nurse, Who". The piano accompaniment begins with a piano (*p*) dynamic and a *legato* marking. The key signature changes to one sharp (F-sharp) at the end of the system.

sang to him night and day The rhymes of the u - ni - verse. And when

- e - ver the way seem'd long, Or his heart be - gan to fail, She would

cres.

sing a more won - der - ful song, Or tell a more mar - v'lous tale.

f *rf* *rf* *rf* *ff*

mf *p*

So she

dim.

keeps him still a child, And will not let him go, Tho' at times his heart beats

pp *cres.*

wild For the beau - ti - ful Pays de Vaud; Tho' at times he hears in his

ad lib.

pp Tremolo.
Ped.

dreams..... The Ranz des vaches of old.....

* *Ped.*

.....

And the rush of mountain streams From gla-ciers clear and

ff *rf* *rf* *rf*

3 3

Più lento.

cold;.....

And the mo-ther at home says, "Hark! for his

pp

ad lib. *rall.*

voice I lis-ten and yearn; It is grow-ing late and dark, And my boy does not re -

ppp colla voce.

- - - turn.".....

rall *al* *fine.*

sempre p e legato. *dim.* *ppp*

Love was once a little boy.

J. A. WADE.

Allegretto.

VOICE

1. Love was once a lit - tle boy,

Heigh ho! heigh ho! Then with him 'twas sweet to toy, Heigh ho! heigh ho!

He was then so in - no-cent, Not as now, on mischief bent; Free he came, and harmless went,

Heigh ho! heigh ho!

PIANO.

f *p* *p*

f

p *cres.*

p *f* *p*

2. Love is now a lit - tle man, Heigh ho! heigh ho! And a ve - ry
 3. Love, they say, is grow - ing old, Heigh ho! heigh ho! Half his life's al

sau - cy one, Heigh ho! heigh ho! He walks so gay and looks so smart, As
 - rea - dy told, Heigh ho! heigh ho! When he's dead and bur - ied too,

if he own'd each mai - den's heart; I wish he felt his own keen dart, Heigh ho!
 What shall we poor mai - dens do? I'm sure I can - not tell—can you? Heigh ho!

heigh ho!
 heigh ho!

Over hill, over dale.

Words by SHAKESPEARE.

Allegro vivace e spiritoso.

Music by T. COOKE.

PIANO.

O-ver hill, o-ver dale, Thorough bush, thorough briar, O-ver

park, o-ver pale, Thorough flood, thorough fire; O-ver hill, o-ver dale, Thorough

bush, thorough briar, O-ver park, o-ver pale, Thorough flood, thorough fire, I do

wan - - - der ev' - - ry -

cres. *a poco.* *f* *f*

- where, Swift-er than the moon's... sphere,

p

Swift-er than the moon's... sphere; And I serve, I serve the

fai - - ry queen, To dew her orbs up - on the green

cres. *f* *p*

Swift-er than the moon's... sphere, Swift-er than the moon's...

sphere. *p dolce.* The cowslips tall her pen-sion-ers be, In their gold coats spots you

see; I..... do wan-der ev' - ry - where, Swift - er than the moon's

cres. *f*

sphere: I do wan-der ev'-ry - where,

p

Swift - er than the moon's sphere; Swift - - er than the moon's

f

sphere, Swift - er than the moon's sphere. O-ver hill, O-ver

8va... *p* *8va...*

dale, *8va.....* O-ver park, *8va.....* o-ver pale, *8va.....* O-ver

cres.

hill, o-ver dale, Thorough bush, thorough briar, O-ver park, o-ver pale, Thorough

pp

flood, thorough fire, O-ver hill, o-ver dale, Thorough bush, thorough briar, O-ver

park, o-ver pale, Thorough flood, thorough fire, I do wan - - -

cres.

- - - der ev' - ry - where,

a poco. *f* *ff* *p*

I do wan - der ev' - ry - where Swift-er than the moon's

sphere; I do wan-der ev' - ry - where,

Swift-er than the moon's sphere. The cow-slips tall her pen - sion - ers

be; In their gold coats spots you see; I do wan - der ev - ry -

- where, Swift - - er than the moon's sphere,

The first system of the musical score. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "- where, Swift - - er than the moon's sphere,". The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note pattern. Dynamics markings include *f* (forte) and *p* (piano).

Swift - - - er than the moon's.....

The second system of the musical score. The vocal melody continues with the lyrics "Swift - - - er than the moon's.....". The piano accompaniment continues with similar patterns. The system ends with a dotted line indicating the melody continues.

sphere; I do wan - der ev' - ry - where, Swift - er than the moon's

The third system of the musical score. The vocal melody has the lyrics "sphere; I do wan - der ev' - ry - where, Swift - er than the moon's". The piano accompaniment features more complex chordal textures. Dynamics markings include *f* and *p*.

sphere, Swift - - - er than the

The fourth system of the musical score. The vocal melody has the lyrics "sphere, Swift - - - er than the". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics markings include *p*.

moon's..... sphere, I do wan - - der ev' - - ry -

The first system of the musical score. It features a vocal line in G major with a treble clef and a piano accompaniment with grand staves. The vocal line begins with a melodic phrase for 'moon's..... sphere,' followed by 'I do wan - - der ev' - - ry -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- - where, Swift - - er than the moon's sphere, I do

The second system of the musical score. The vocal line continues with '- - where, Swift - - er than the moon's sphere, I do'. The piano accompaniment continues with chords and a bass line.

wan - der ev' - - ry - where,..... Swift-er than the moon's.....

cres. *f*

The third system of the musical score. The vocal line continues with 'wan - der ev' - - ry - where,..... Swift-er than the moon's.....'. The piano accompaniment includes a crescendo marking (*cres.*) and a forte marking (*f*).

sphere.

f

The fourth system of the musical score. The vocal line concludes with 'sphere.'. The piano accompaniment features a forte marking (*f*) and continues with chords and a bass line.

Woman.

Words by G. WITHER.
Moderato.

Music by H. PHILLIPS.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a supporting accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a forte (f) dynamic.

The first system of the song features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Moderato*. The lyrics are:

1. Shall I, wast - ing in des - pair,..... Die be - cause a wo - man's fair?..... Shall my
2. Shall a wo - man's good - ness move..... Me to pe - rish for her love?..... Or her

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are:

cheeks look pale.... with care, Be - cause an - o - ther's ro - - sy are? Be she
wor - thy me - - rits known Make me quite for - get..... my own? Be she

The third system of the song continues the vocal melody and piano accompaniment. The lyrics are:

fair - er than the day, On the flow - 'ry meads in May; If she
meek - er, kind - er than The tur - tle - dove or pe - li - can, If she

The fourth system of the song concludes the vocal melody and piano accompaniment. The lyrics are:

think not well of me, What care I how fair she be? If she
be not so to me, What care I how kind she be? If she

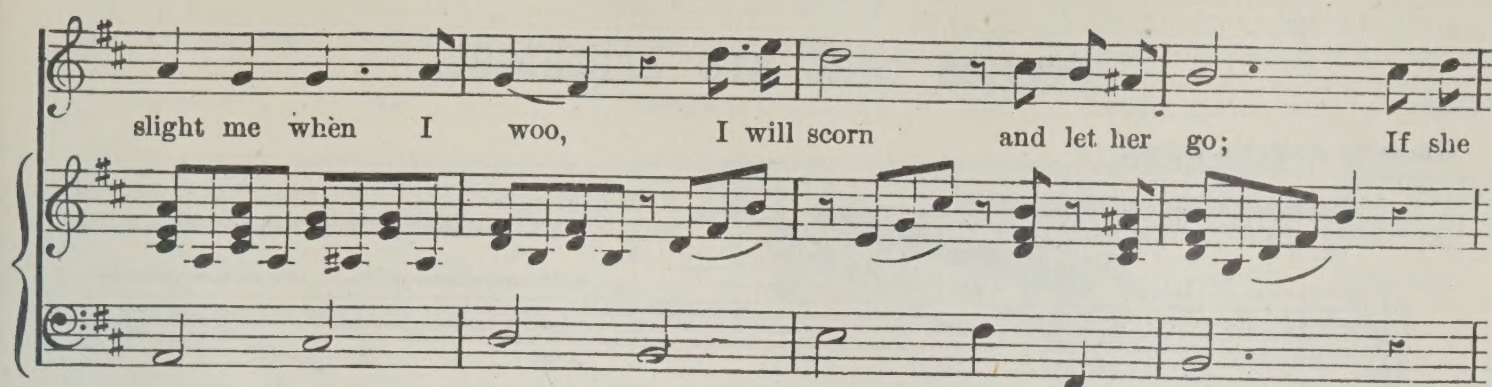
think not well of me, What care I how fair she be?..... If she
be not so to me, What care I how fair she be?..... If she

think not well of me, What care I how fair she be?
be not so to me, What care I how kind she be?

Dal segno

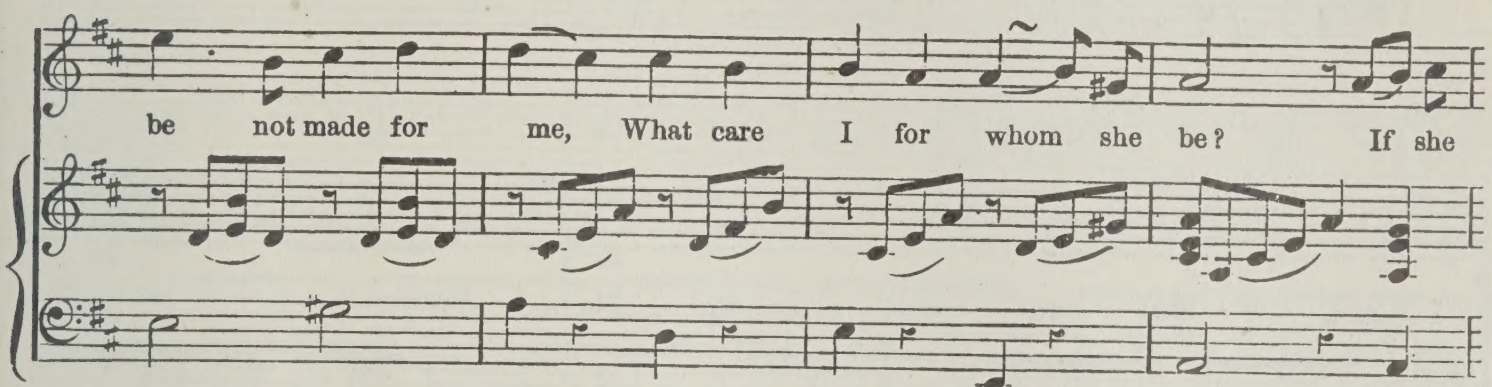
3. Be she kind, or meek, or fair,..... I will ne-ver more des-pair;..... If she

love me, this be-lieve, I will die e'er she..... shall grieve. If she



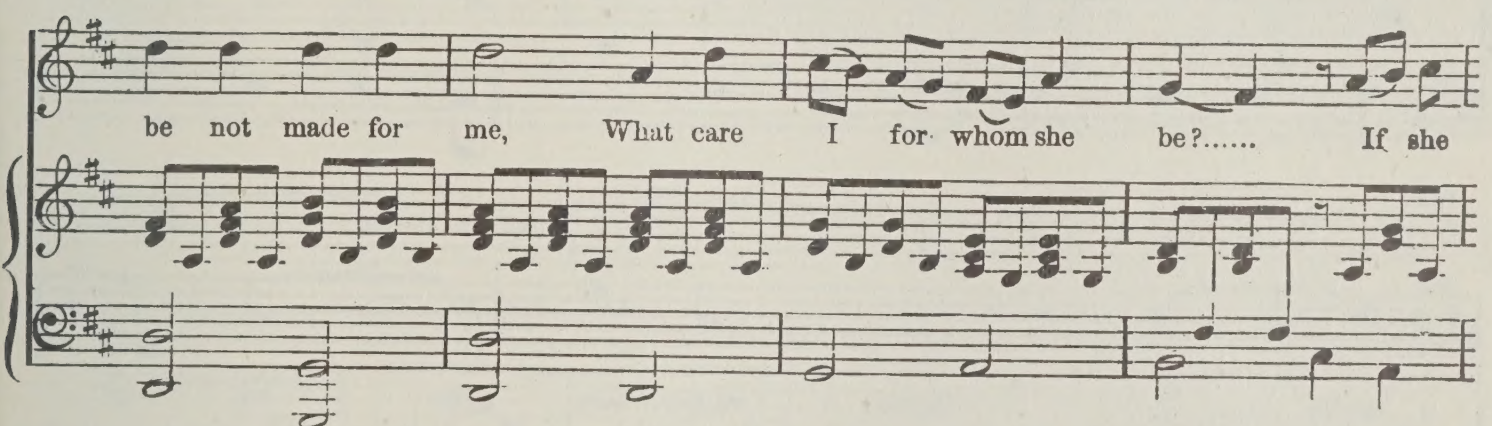
slight me when I woo, I will scorn and let her go; If she

The first system of musical notation features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp. The melody consists of eighth and quarter notes, with some rests.



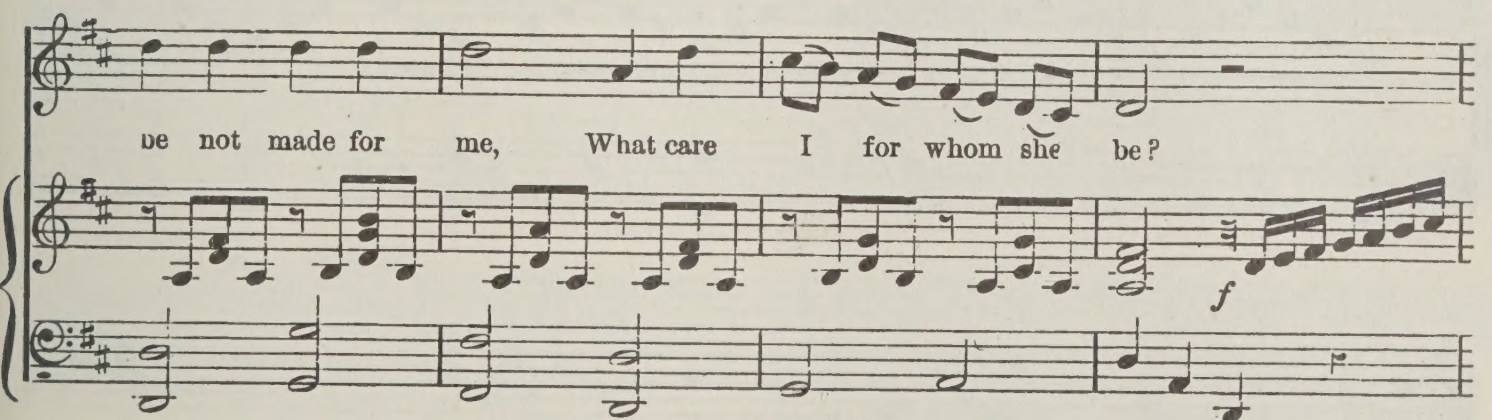
be not made for me, What care I for whom she be? If she

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano part includes some chords and moving lines in both hands.



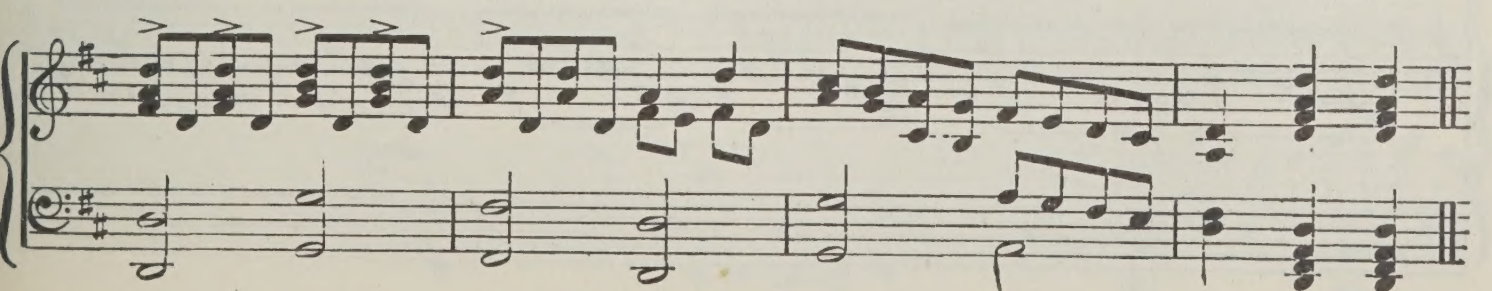
be not made for me, What care I for whom she be?..... If she

The third system continues the musical piece. The piano accompaniment features a more active bass line with eighth notes. The vocal line has a slight pause indicated by the ellipsis in the lyrics.



be not made for me, What care I for whom she be?

The fourth system continues the musical piece. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand. The vocal line ends with a question mark in the lyrics.



The fifth system shows the final part of the musical notation on this page. It includes a vocal staff and a piano accompaniment in grand staff notation. The piano part features some chords and moving lines, ending with a double bar line.

Scenes that are brightest.

Words by ALFRED BUNN.

Cantabile « con molto semplicità.

Music by W. VINCENT WALLACE.

PIANO.

Ped.

pp

p

Sua.....

Scenes that are bright - - est May... charm..... a - -

p

- while..... Hearts which are light - - est, And....

p

eyes..... that... smile; Yet o'er them a - -

cres.

- bove us, Though..... na - ture beam,..... With

dim.

dolento.

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The lyrics are: "- bove us, Though..... na - ture beam,..... With". The word "dim." is written above the vocal line at the end of the first measure. The word "dolento." is written below the piano accompaniment in the middle of the system.

none..... to love us, How sad..... they...

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "none..... to love us, How sad..... they...". The piano accompaniment continues with a similar rhythmic pattern. There are triplets marked with a '3' in the vocal line.

seem,..... With none..... to love us, How....

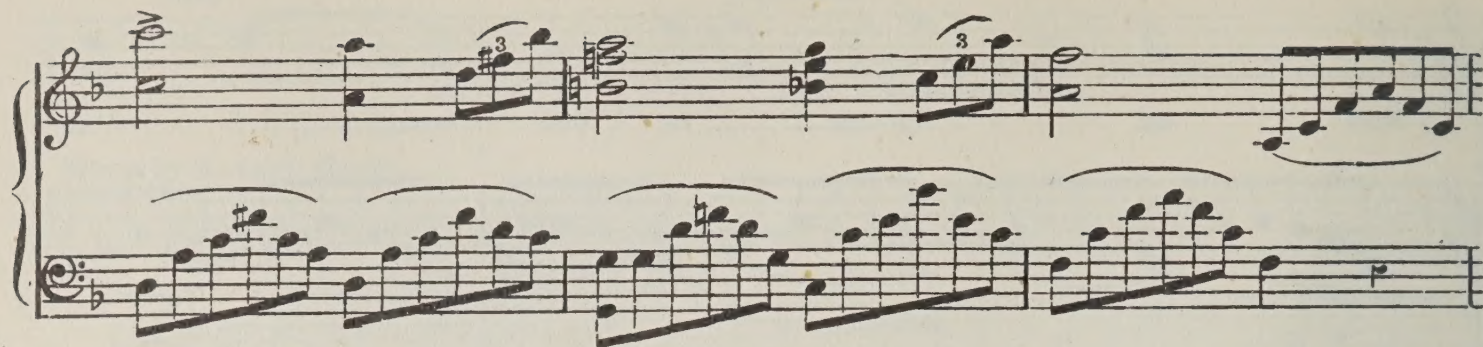
This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "seem,..... With none..... to love us, How....". The piano accompaniment continues. There is a triplet marked with a '3' in the vocal line.

sad..... they seem!

ritard.

mf

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics: "sad..... they seem!". The piano accompaniment concludes with a series of chords. The word "ritard." is written above the vocal line at the beginning of the system. The word "mf" is written below the piano accompaniment in the middle of the system.



Words can - not scat - - ter The... thoughts..... we.....

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics "Words can - not scat - - ter The... thoughts..... we.....". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. A piano dynamic marking 'p' is present at the beginning of the piano part.

fear,..... For though they flat - - ter, They...

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "fear,..... For though they flat - - ter, They...". The piano accompaniment maintains the same eighth-note pattern in the right hand and bass line in the left hand.

mock..... the..... ear. Hope will still de -

The third system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "mock..... the..... ear. Hope will still de -". The piano accompaniment continues with the eighth-note pattern in the right hand and bass line in the left hand. A crescendo marking 'cres.' is placed below the piano part towards the end of the system.

- ceive us With..... tear - ful cost,..... And

dim.

ritard.

when..... they leave us The... heart..... is.....

a tempo.

lost,..... And when..... they leave us, The...

neart..... is lost!

ritard.

dim.

The peace of the valley.

Words by EDWARD FITZBALL.

Music by M. W. BALFE.

Andante.

PIANO. *p* *Con espress.*

Ped.

1. The peace of the val - ley is fled, The
2. The vine round the cot - tage door... strays, Its

calm of its once hap - py bow'rs Dis - turb'd by the rude... sol - dier's
wild boughs ne - glect - ed and stern; From that door must the wi - dow long...

tread, While the gore of the brave stains its flow'rs. The...
gaze For a form that can ne - ver re - turn; He...

rall.

young heart which beat but to love, Is blight - - - ed, for-sa-ken and dead, The
sleeps far a-way 'mid the slain, His bro - - - ken shield pil-lows his head, The

rall.

songs of the shep-herd are hush'd in the grove, The peace of the val-ley is
smiles of his chil-dren a-wait him in vain, The peace of the val-ley is

a tempo.

fled,..... The peace of the val-ley..... is
fled..... The peace of the val-ley..... is

f

D.C. al segno. 8

fled.
fled.

mf *p* FINE.

In this old chair my father sat.

Words by EDWARD FITZBALL.

Music by M. W. BALFE.

Larghetto melancolico.

PIANO. *p dolce.*

1. In this old chair my fa-ther
2. And here, a - las! when they were

riten. *a tempo.*

sat, In this my mo - - ther smil'd; I hear their
gone, In beau - ty's own..... ar - ray, A pity - ing

riten.

bles - - sings on on me walt, And feel my - self..... a
an - - gel on me shone To chase each grief..... a

*tempo.**cres.*

child; I feel the kiss..... of their fond love, Oh, joy! oh.
 - way; But oh! it was..... de - lu - sive love, A - las! too

joy too bright to last! Ah! why will cru - el time re -
 sweet, too pure to last, And if such dream time must re -

riten.

- move, Or mem' - ry paint the past, Or mem' - ry paint..... the
 - move, Why mem' - ry paint the past, Why mem' - ry paint..... the

D.C. al Segno 

past?
 past.

*mf***FIN.**

'Tis the harp in the air.

Words by E. FITZBALL.

Music by W. V. WALLACE.

PIANO.

pp
Ped.

una corda.

8va..... loco.

8va.....

Ped. *pp*

I hear it a - gain,..... 'tis the

8va. loco.

harp,..... 'tis the harp..... in the

8va..... loco.

Ped. *pp*

air,..... It hangs on the walls..... of the

8va. loco.

Ped.

old Moor-ish halls,..... It hangs on the walls..... of the

old Moor-ish halls..... Tho' none..... know its

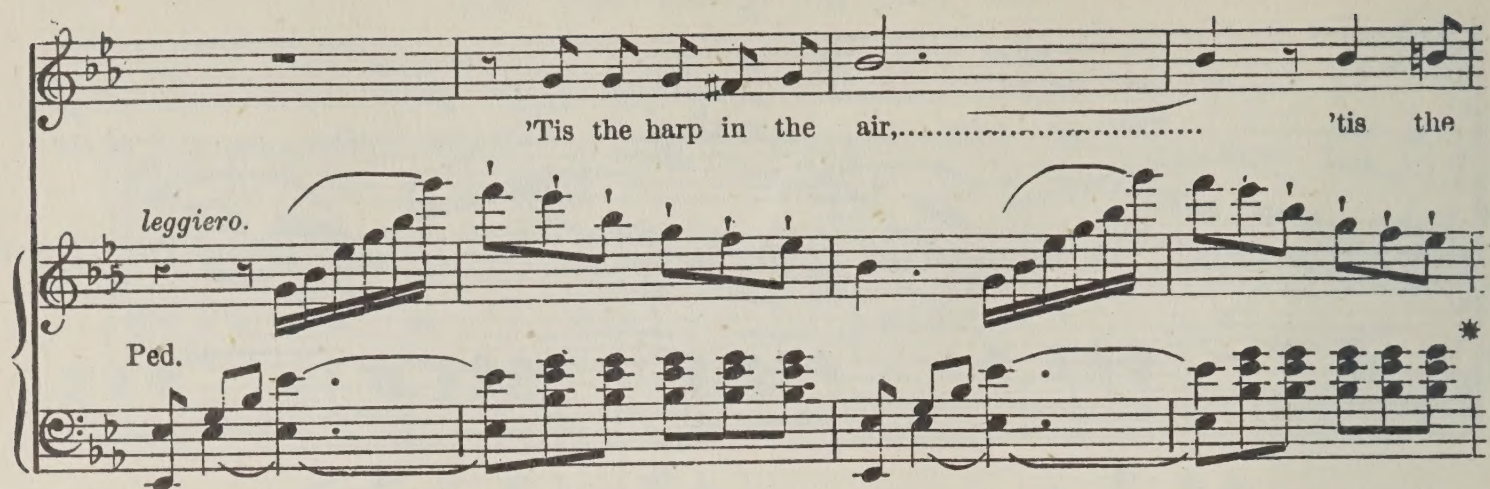
min strel or how it came there!..... Listen! *a piacere.*

lis-ten! There! there!.....

'Tis the harp in the air,..... 'tis the

leggiero.

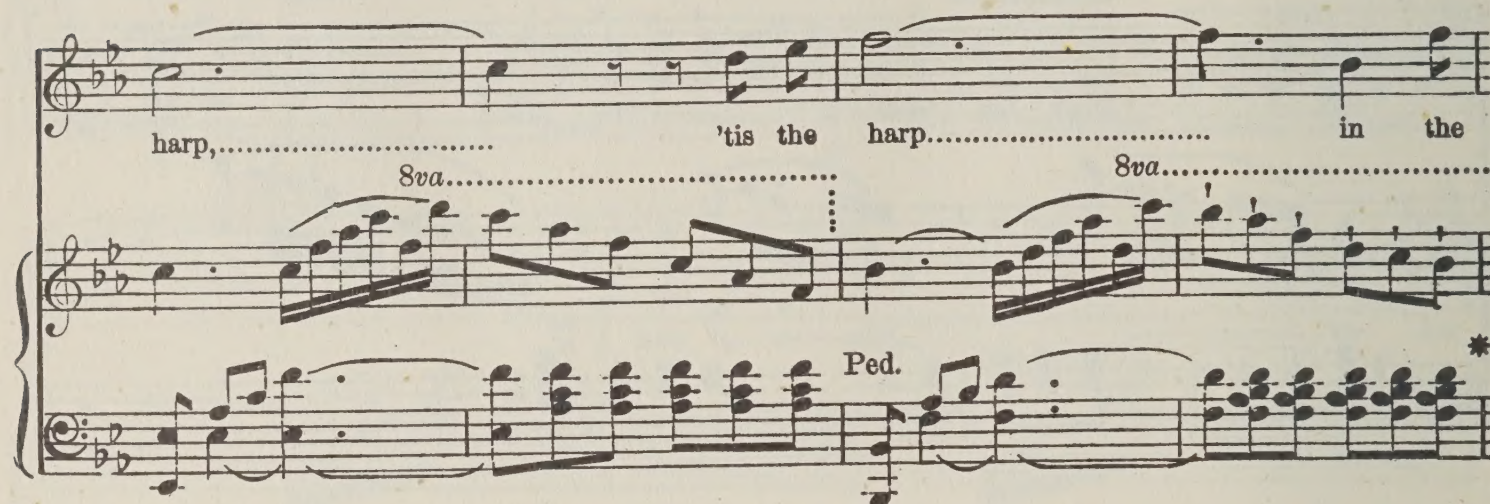
Ped.



harp,..... 'tis the harp..... in the

8va.....

Ped.

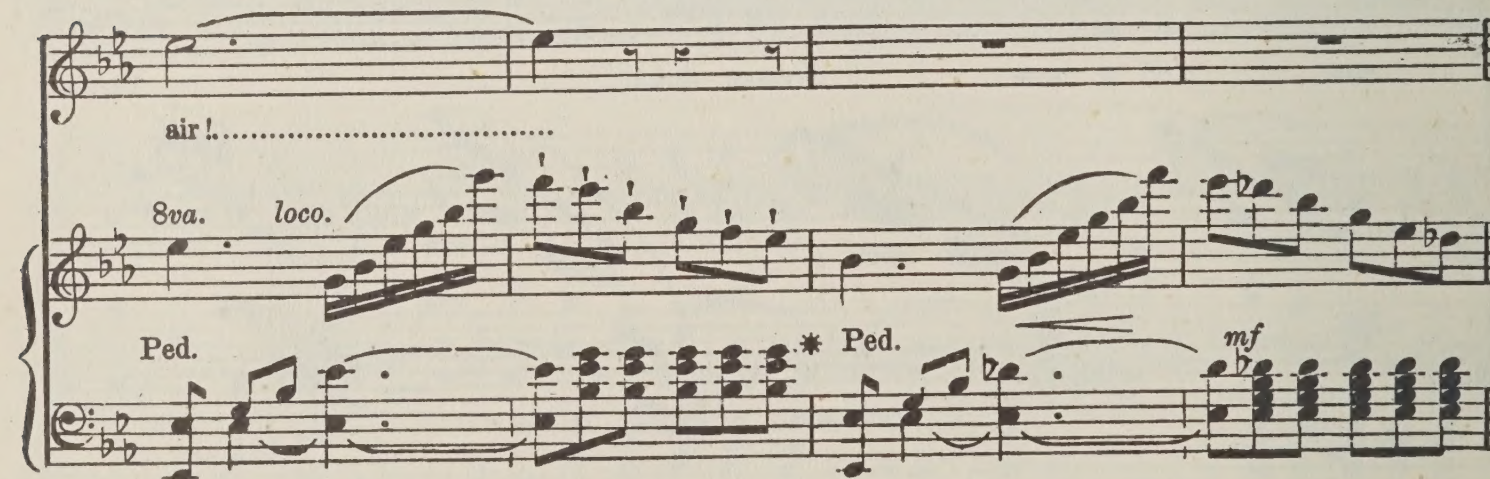


air!.....

8va. loco.

Ped.

mf

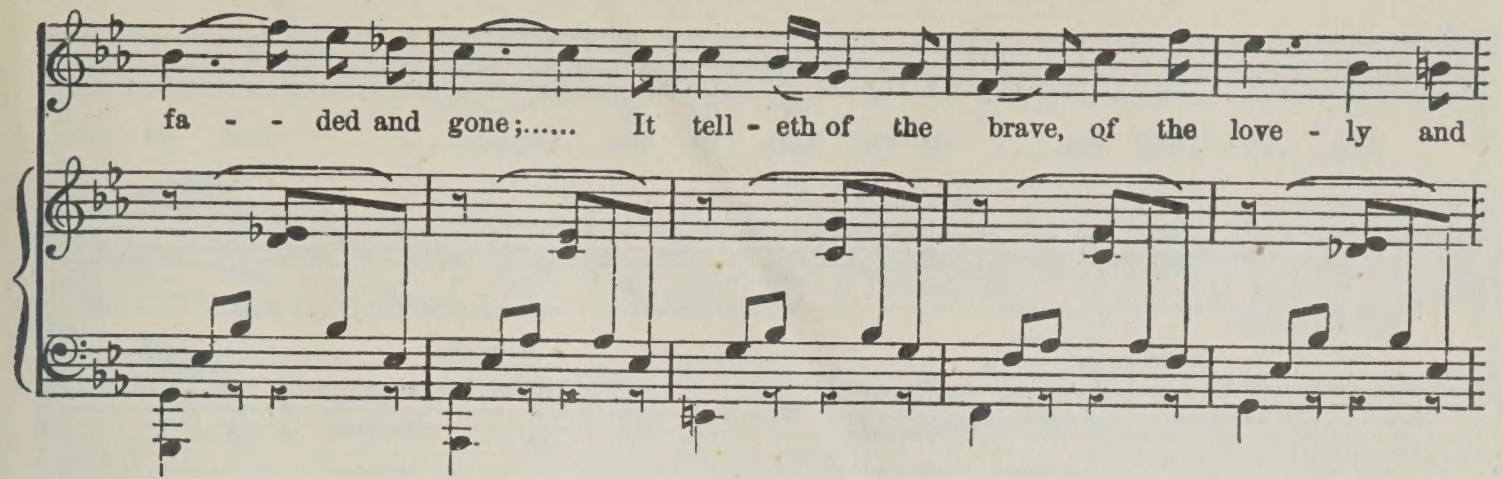


a tempo.

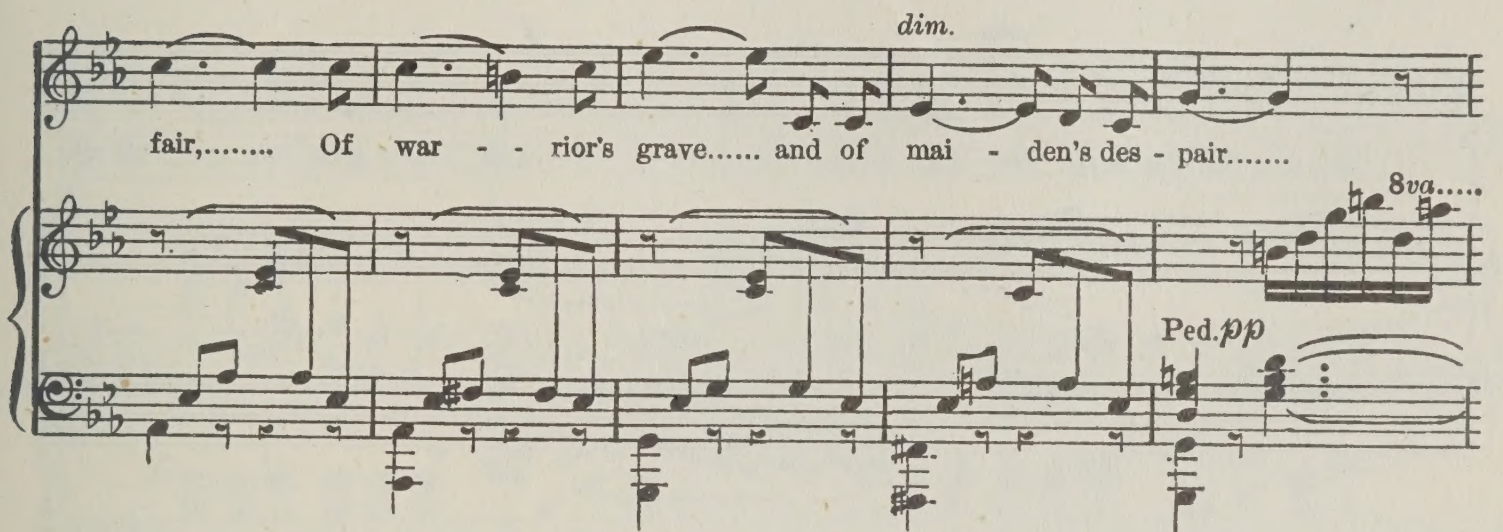
It tell - eth of days..... that are

p ritard. pp





fa - - ded and gone;..... It tell - eth of the brave, of the love - ly and

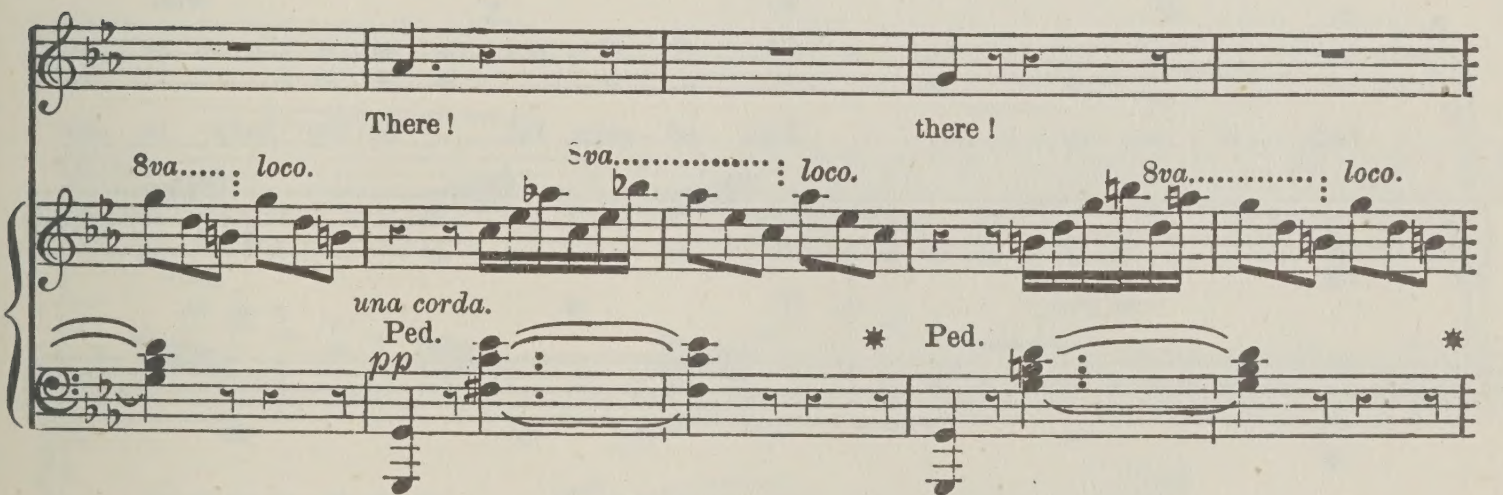


fair,..... Of war - - rior's grave..... and of mai - den's des - pair.....

dim.

8va.....

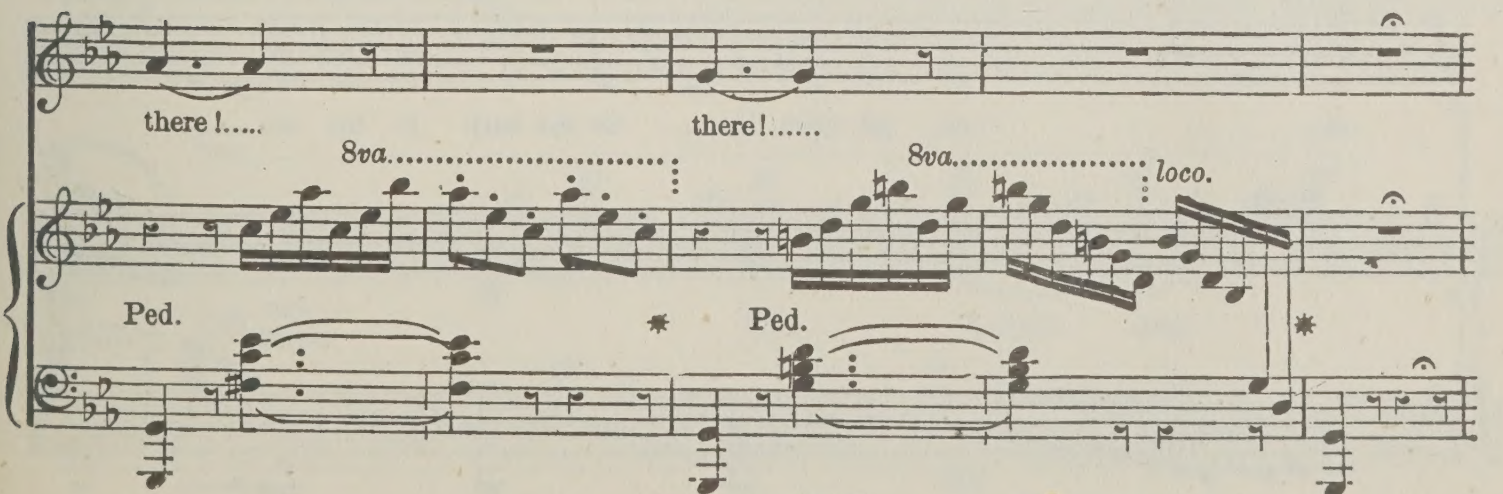
Ped. *pp*



There ! there !

8va..... : loco. Sva..... : loco. 8va..... : loco.

una corda. Ped. *pp* * Ped. *



there !..... there !.....

8va..... : loco. 8va..... : loco.

Ped. * Ped. *

p
List, pil - grim, list,..... 'tis the harp in the air;..... List, pil - grim,
pp tre corda. Ped. *

cres. *f*
list,..... 'tis the harp in the air;..... List, pil - grim, list,..... 'tis the
Ped. * Ped. * *cres.* *f* *p*

p *p* *cres.*
harp in the air;..... List, pil - grim, list,..... 'tis the harp in the
p Ped. *

f *p*
air;..... List, pil - grim, list,..... 'tis the harp in the air.....
cres. *f* *p* *una corda.* Ped.

There! there!

8va.....

p Ped. * Ped.

there! there!.....

8va.....

* Ped. * Ped.

pp Ped.

8va.....

dim. *ppp*

The three ages of love.

Words by H. F. CHORLEY

Music by EDWARD J. LODGE.

VOICE.

Moderato.

PIANO.

1. O the
2. O the

ear - ly time of love! When my fan - cy used to rove, From the black eyes to the blue, From the
man - ly time of love! Tho' the face for which I strove, From its cheek hath lost a rose, From its

ti - ny to the tall; When as ma - ny girls were dear As the days that fill the year, And the
eyes one shade of blue, Tho' I see a fur - row now On its mild and ma - tron brow, The

p

cres.

newest and the youngest Was the fair - est of them all. When I
years that dimm'd its beauty Have made it dear - er too. And my

f *mf* *p*

poco. ritard. *a tempo.*

liv'd but in her sight, And lay a-wake all night, Ere I met her in the greenwood On a
heart it swells with pride To see her by my side, Or to hear her sing-ing ten-der-ly Some

pp *dolce.*

dew-y morn of May, And a trea-sure pas-sing rare, Was a sto-len tress of hair. O
old and sim-ple lay, When the fire is burn-ing bright On a storm-y win-ter night, O

cres. *mf*

mer-ry days of youth! O mer-ry days of youth! 'Twas a sin ye could not stay! 'Twas a
days of home de-light! O days of home de-light! Ye should ne-ver pass a-way, Ye should

p *cres.* *fp* *f*

D.C. al segno *S*

sin you could not stay!
nev-er pass a-way!

f *ritard.*

Più lento.

3. But age comes creeping near With his forehead bleak and sere, And his hea-vy, hea-vy ear, And his
Molto espress e semplice.

p *p*

voice so small and shrill, When my step must tot-ter slow, And my strength must dwindle low, Till a

This system features a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staff.

ba-by with its lit-tle hand Can lead me where it will. But tho' manhood's prime be past, So

a tempo.

fp

The second system continues the melody. A tempo change to 'a tempo.' is indicated above the vocal staff. The piano accompaniment includes a fortissimo (fp) chord in the right hand.

long as life shall last, Her gen-tle voice shall cheer me, Still her faith-ful arm sus-tain, And our

fp *pp*

The third system shows a dynamic shift from fortissimo (fp) to pianissimo (pp) in the piano accompaniment. The vocal melody remains in G major.

love shall e-ven brave The part-ing of the grave! For I know there's bliss be-yond, And

ritard. *a tempo.* *fervently.*

p

The fourth system includes tempo and performance markings: 'ritard.' (ritardando), 'a tempo.', and 'fervently.'. The piano accompaniment features a piano (p) dynamic.

we shall meet a-gain, For I know there's bliss be-yond, And we shall meet a-gain.

f *f*

The final system concludes the piece with a forte (f) dynamic. The piano accompaniment features a more active, rhythmic pattern in the right hand.

I'll be no submissive wife!

Words by T. HAYNES BAYLY.

Music by ALEXANDER LEE.

Moderato.

PIANO.

mf

cres.

1. I'll be no sub-mis-sive wife! No, not
2. I to dul-ness don't in-cine, No, not

I, no, not I! I'll not be a slave for life! No, not I, no, not I! I'll be
I, no, not I! Go to bed at half-past nine! No, not I, no, not I! I to

no sub-mis-sive wife! No, not I, no, not I! I'll not be a slave for life! No, not
dull-ness don't in-cine, No, not I, no, not I! Go to bed at half-past nine! No, not

I, no, not I!
I, no, not I!

Think you on the wed-ding day That I said as o - thers say—Love, and
Should a hum-drum hus-band say That at home I ought to stay, Do you

p

ho - nour and o - bey? Love, and ho - nour
think that I'll o - bey? Do you think that

and o - bey? No, no, no! no, no, no! no, no, no! not
I'll o - bey? No, no, no! no, no, no! no, no, no! not

cres.

f a tempo.
I!..... Love, and ho - - - nou and o - bey,
I!..... Do you think..... that I'll o - bey?

mf

Love and ho - - nour and..... o - bey, No, no, no! no, no,
Do you think..... that I'll..... o - bey? No, no, no! no, no,

p

no, no, no, no! not I! No, no, no! no, no, no! no, no, no! not I! No, no, no,
no, no, no, no! not I! No, no, no! no, no, no! no, no, no! not I! No, no, no,

cres.

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,
no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

f *ff*

D.C. al segno **S**

I!
I!

ff **S**

The last man.

Words by THOMAS CAMPBELL.

Music by WILLIAM HUTCHINS CALLCOTT

Lento.

PIANO. *trem.* *pp.* *Ped.* *

pp *>*
All world - ly shapes shall melt in..... gloom, The Sun him - self must

pp *>*

dolce.
die, Be - fore this mor - tal shall as - sume Its im - mor - tal - i - ty! I

cres. *fz* *pp* *p*

saw a vi - sion in my sleep, That gave my spi - rit strength to sweep A - down the gulph of

fz *p* *fz*

p *>*
Time! I saw the last of hu - man mould That shall Cre - a - tion's death be - hold, As

fz *p* *dim.* *pp.* *fz* *>* *p.*

cres. **RECIT.**

A - dam saw her prime! The Sun's eye had a sick - ly

cres. *fz*

glare, The Earth with age was wan, The

pp *trem.* *Ped.*

agitato *f* *allegro moderato.*

ske - le - tons of na - tions were a - round that lone - ly man!

cres. *f* *p*

RECIT.

Yet, pro - phet like, that lone one

cres. *ff* *fz* *pp*

p *Larghetto.*

stood, say - ing, This spi - rit shall re - turn to Him That gave its

pp

cres.

heav'n - ly spark; Yet think not,..... Sun, it shall..... be

cres.

dir When thou thy - self..... art dark! When thou,

cres.

dim.

..... when thou,..... when thou thy - self art..... dark!

dim. *p* *cres.*

Allegro.

No! it shall live a - gain, and shine In bliss un - known to

fz *ff* *fz* *fz* *p* *e stacc.*

beams of thine,..... By him re-call'd to breath, Who

cres.

ff

cap - tive led cap - tiv - i - ty, Who robb'd the grave of Vic - to - ry, And

fp *fz p*

took..... the sting from Death!

f *ff* *ff* *fz*

RECIT., *ad lib.*

Go, Sun, while Mer - cy holds me up On Nature's aw - ful

fz *fz*

waste, To drink this last and bit - ter cup Of grief..... that man shall taste;

cres. *fz* *p*

Go, tell the night that hides thy face, Thou saw'st the last of A - dam's race, On Earth's se

fz

andante.

pul - chral clod, The dark - - - 'ning U - ni-verse de

pp andante. dim. p cres.

f

fy,..... To quench..... his im - - - mor - tal - i - ty, Or

f ff

ff

shake..... his trust..... in God! Or shake.....

dim. p

..... his trust in God!

cres. fz ff fz

Deck not with Gems.

Words by T. H. BAYLY.
Teneramente.

Music by W. TURNBULL.

VOICE

PIANO.

1. Deck not with gems that
2. How oft, when half in tears,

love-ly form for me, They in my eyes can add no charm to thee; Braid not for me the
hast thou be-guil'd The sor-row from my heart, and I have smil'd; Oh! form'd a-like my

tres-ses of thy hair, I must have lov'd thee had'st thou not been fair,
tears and smiles to share, I must have lov'd thee had'st thou not been fair,

D.C. al segno

I must have lov'd thee had'st thou not been fair.
I must have lov'd thee had'st thou not been fair.

3.

Time on that cheek his with'ring hand may press,
He may do all but make me love thee less;
The mind defies him, and thy charm lies there;
I must have lov'd thee had'st thou not been fair.

Near the lake where drooped the willow,

Words by G. P. MORRIS.

Music by C. E. HORN.

Andante espressivo.

PIANO. *mf*

1. Near the lake where
2. Rock and tree, and

droop'd the wil - low, Long time a - go! Where the rock threw
flow - ing wa - ter, Long time a - go! Bird and bee, and

back the bil - low, Bright - er than snow; Dwelt a maid be -
blos - som taught her, Love's..... spell to know! While to my fond

- - lov'd and che-rish'd By high and low;
words she lis-ten'd, Mur - - mur - ing low,

But with au-tumn's leaf she pe-rish'd, Long time a - - -
Ten-der-ly her dove eyes glis-ten'd, Long time a - - -

- - go!
- - go!

mf *f*

D.C. al segno

3.

Mingled were our hearts for ever!
Long time ago!
Can I now forget her? Never!
No, lost one, no!
To ner grave these tears are given,
Ever to flow!
She's the star I missed from heaven
Long time ago!

Long, long ago.

THOMAS HAYNES BAYLY.

Con espress.

dolce.
mf

PIANO.

The piano introduction consists of two staves. The right staff features a melody with eighth and sixteenth notes, marked 'Con espress.'. The left staff provides a harmonic accompaniment with chords and moving lines, marked 'dolce.' and 'mf'.

1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re-mem - ber the path where we met, Long, long a - go,

The first system of the song features a vocal melody with two verses and a piano accompaniment. The piano part includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The lyrics are: '1. Tell me the tales that to me were so dear, Long, long a - go, 2. Do you re-mem - ber the path where we met, Long, long a - go,'.

long, long a - go; Sing me the songs I de - light - ed to hear,
long, long a - go? Ah, yes! you told me you ne'er would for - get—

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'long, long a - go; Sing me the songs I de - light - ed to hear, long, long a - go? Ah, yes! you told me you ne'er would for - get—'.

Long, long a - go, long a - go. Now you are come all my
Long, long a - go, long a - go. Then to all o - thers my

The final system of the song features the concluding vocal melody and piano accompaniment. The lyrics are: 'Long, long a - go, long a - go. Now you are come all my Long, long a - go, long a - go. Then to all o - thers my'.

grief is re-mov'd,
smile you pre-ferr'd,

Let... me for - get that so long... you have rov'd,
Love when you spoke gave a charm to each word,

Let me be - lieve that you love as you loved,
Still my heart trea - sures the prai - ses I heard,

Long, long a - go, long a -
Long, long a - go, long a -

D.C. al segno. 

- go.
- go.

mf

3.

Though by your kindness my fond hopes were rais'd
Long, long ago, long, long ago,
You by more eloquent lips have been prais'd,
Long, long ago, long ago.
But by long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side,
Long, long ago, long ago.

Through the Wood.

CAVATINA.

Words by W. H. BELLAMY.

Music by CHARLES E. HORN.

Allegretto scherzando.

VOICE.

Thro' the wood, thro' the wood,

PIANO.

mf

dim.

p

fol - low and find me, Search ev' - ry hol - low. and din - gle, and dell; I

leave not the print of a foot-step be - hind me, So they that would see me, must

seek for me well.

Look in the Li - ly bell,

mf

dim.

First system of musical notation. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "ruf - fle the Rose, Un - der the leaves of the Vi - o - let peep:". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The melody is simple and pastoral.

ruf - fle the Rose, Un - der the leaves of the Vi - o - let peep:

Second system of musical notation. The vocal line continues with the lyrics: "Lull'd by a ze-phyr in cra - dles like those, All the day long' you may". The piano accompaniment continues with a steady, flowing melody.

Lull'd by a ze-phyr in cra - dles like those, All the day long' you may

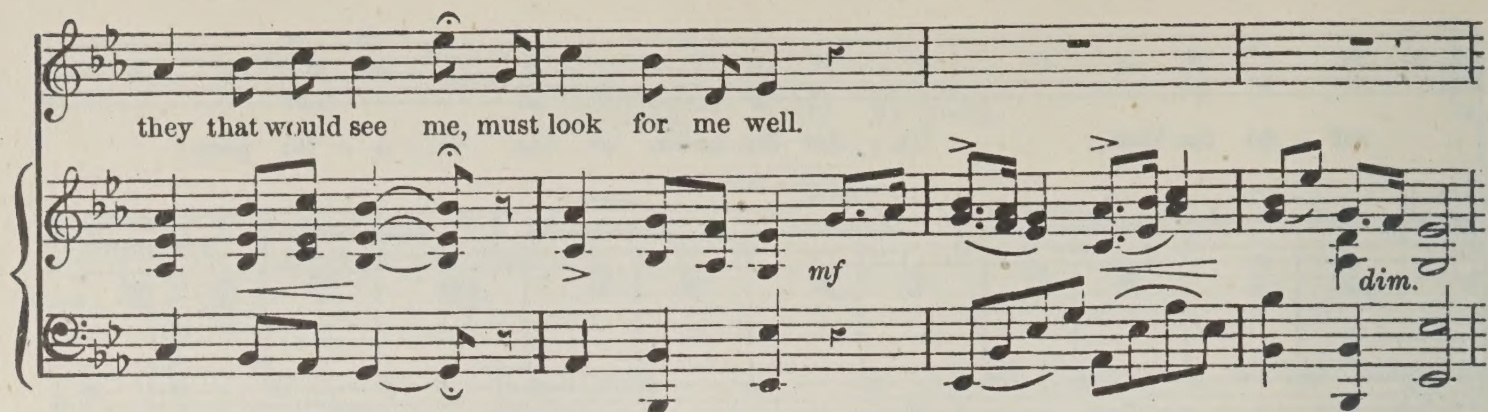
Third system of musical notation. The vocal line continues with the lyrics: "catch me asleep. Thro' the wood, thro' the wood, fol - low and find me, Search ev'-ry hollow, and". The piano accompaniment features a more active melody with some grace notes.

catch me asleep. Thro' the wood, thro' the wood, fol - low and find me, Search ev'-ry hollow, and

Fourth system of musical notation. The vocal line concludes with the lyrics: "din - gle, and dell; I leave not the print of a foot-step be - hind me, So". The piano accompaniment provides a gentle, concluding accompaniment.

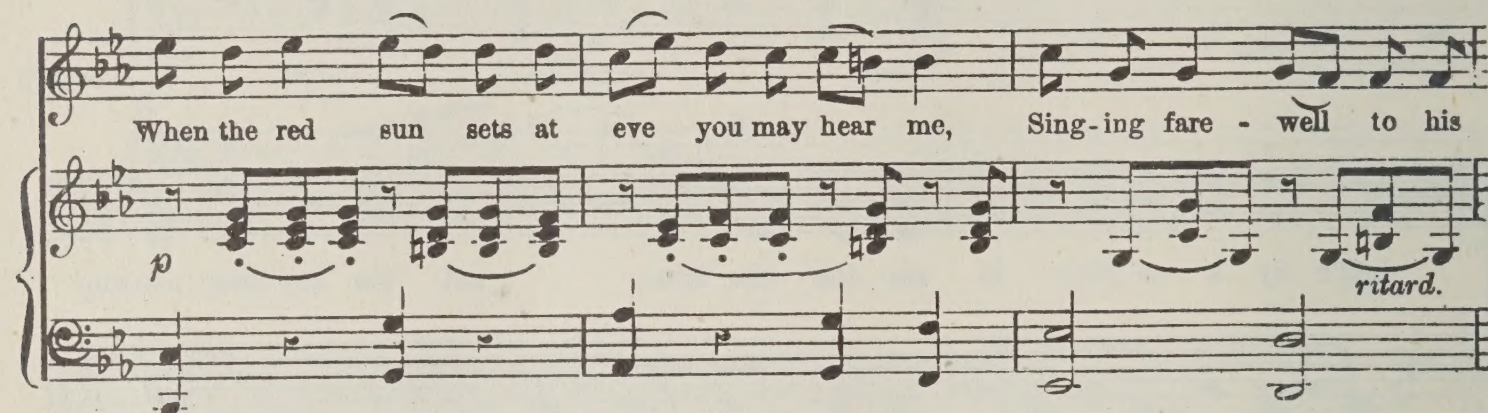
din - gle, and dell; I leave not the print of a foot-step be - hind me, So

they that would see me, must look for me well.



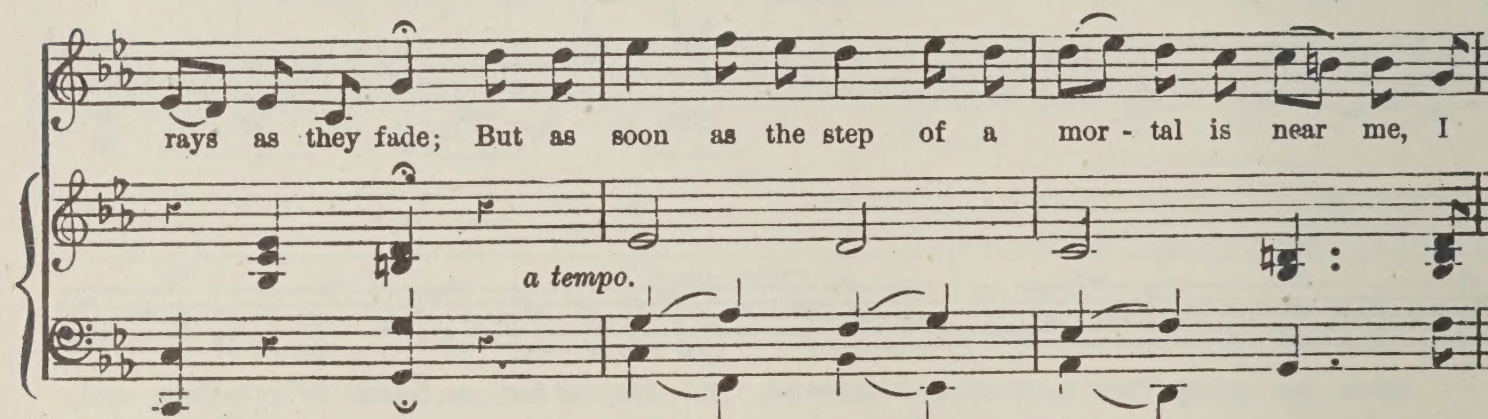
mf *dim.*

When the red sun sets at eve you may hear me, Sing-ing fare - well to his



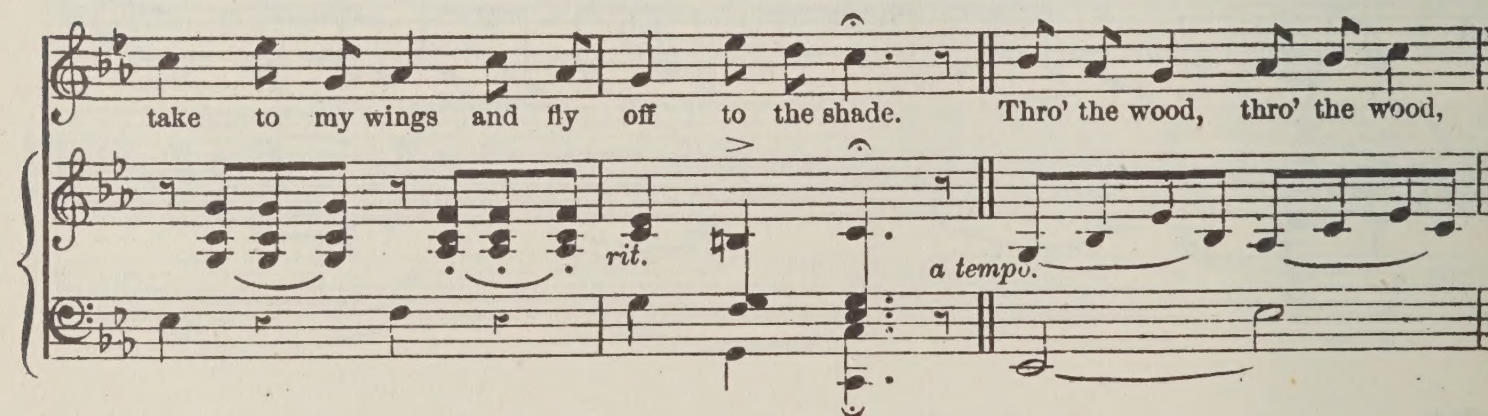
p *ritard.*

rays as they fade; But as soon as the step of a mor - tal is near me, I



a tempo.

take to my wings and fly off to the shade. Thro' the wood, thro' the wood,



rit. *a tempo.*

fol - low and find me,... Search ev - 'ry hol - low, and din - gle, and dell; I



leave not the print of a foot-step be-hind me, So they that would see me, must

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

seek for me well. Thro' the wood, thro' the wood, fol-low and find me,

The piano accompaniment in this system includes a crescendo marking (>) in the left hand.

Look in the Li-ly bell, ruf-fle the Rose; Thro' the wood, thro' the wood,

The piano accompaniment includes a forte marking (*f*) in the right hand.

seek till you find me; Haste! for at night-fall the blos-soms will close.

The piano accompaniment includes dynamic markings: *dim.* (diminuendo) in the left hand, and *f* (forte) and *p* (piano) in the right hand.

Follow! follow! fol-low and find me, Follow! follow! follow and find me.

The piano accompaniment includes a fortissimo marking (*fz*) in the left hand.

We may be happy yet.

Words by ALFRED BUNN.

Music by M. W. BALFE.

Larghetto cantabile.

PIANO

mf

1. O smile as thou wert wont to smile, Be -
 2. O nev - - er name de - part - ed days Nor

fore the weight of care Had crush'd thy heart and,
 vows you whis - per'd then, Round which too sad a

for... a - while, Left on - ly sor - row there. Some
 feel - - ing plays, To trust their tones a - gain. Re -

accel.

thoughts, per - chance, 'twere best to quell, Some im - pulse to for -
- gard their sha - dows round thee cast, As if we ne'er had

accel.

- get, O'er which should mem' - ry cease to dwell We may be hap - py
met, And thus un - mind - ful of... the past, We may be hap - py

f

cres. rall.

yet, we may..... be hap - py, we may be hap - - - - - py
yet, we may..... be hap - py, we may be han - - - - - py

f *p*

D.C. al segno

yet.
vet.

mf

The Outlaw.

Words by H. CARL SCHILLER.
Allegro maestoso.

Music by EDWARD J. LODER.

PIANO.

First system of the piano introduction. The right hand starts with a treble clef and a common time signature. It begins with a forte (*ff*) dynamic, marked with accents, and ends with a piano (*p*) dynamic. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

Second system of the piano introduction. The right hand continues with a treble clef and a common time signature, marked with a forte (*f*) dynamic. The left hand continues with a bass clef and a common time signature, marked with a forte (*f*) dynamic. A pedal mark (*Ped.*) is present at the end of the system.

First system of the vocal entry. The right hand starts with a treble clef and a common time signature, marked with a forte (*f*) dynamic. The left hand starts with a bass clef and a common time signature, marked with a piano (*p*) dynamic. The lyrics are: "1. Oh! I am the child of the fo - rest wild, Where the red deer bound - eth free, And the 2. The spark - ling brooks they mir - ror the looks Of the bright blue laugh - ing sky. And".

Second system of the vocal entry. The right hand continues with a treble clef and a common time signature, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a bass clef and a common time signature, marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "ma - vis sings with un - cag'd wings To his mate in the greenwood tree. I sweet flow'rs spring, and the gnarl'd oaks fling Their migh - ty limbs on high. Oh! I".

Third system of the vocal entry. The right hand continues with a treble clef and a common time signature, marked with a forte (*f*) dynamic. The left hand continues with a bass clef and a common time signature, marked with a forte (*f*) dynamic. The lyrics are: "range at will o'er mead or hill, Or deep, or deep in the woodland shade, With my love to roam in my fresh green home With our nut-brown maids, our for - est maids, Or my".

good yew bow in my hand, I go As free as the bird, or the wild red roe: And the
bold, bold freres, who doff their cares Which the hol - low..... world-ling seeks and shares! Then

woods ring out with song and shout, The woods ring out with song and shout! For I'm

king of the fo - rest glade! I'm king of the fo - rest glade! I'm king!..... I'm

king!.... I'm king of the fo - rest glade!

D.C. al segno 8

3.
The franklin and priest, oh! they love to feast
On the prime of the stalled steer;
But I am the lord of the free green sward,
And the best of the king's fat deer.
And the abbot should fast when Lent is past,
And the mass is sung and said,
Ere my freres and I lack malvoisie
To quaff a deep draught 'neath the greenwood tree.
When the woods, &c.

Oh! where do fairies hide their heads?

(WHEN GREEN LEAVES COME AGAIN.)

Words by T. HAYNES BAYLY.

Music by HENRY R. BISHOP.

Moderato con espress.

PIANO. *mf leggiero.*

Oh!

where do fai - ries hide their heads,.... When snow.... lies on the hills?.... When

frost has spoil'd their mos - sy beds..... And... crys - tal - lized their... rills? Be...

- - neath the moon they can - not trip In cir - cles o'er the plain; And

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "- - neath the moon they can - not trip In cir - cles o'er the plain; And". The music is in a 3/4 time signature.

draughts of dew they can - not sip, Till green leaves come a - gain, Till

The second system of the musical score. The lyrics are: "draughts of dew they can - not sip, Till green leaves come a - gain, Till". The piano accompaniment continues with arpeggiated chords.

green leaves come a - gain, Till green leaves come a - gain; Oh!

The third system of the musical score. The lyrics are: "green leaves come a - gain, Till green leaves come a - gain; Oh!". The piano accompaniment features a more active melody in the right hand. A dynamic marking of *mf* (mezzo-forte) is present.

draughts of dew they can - not sip, Till green leaves come a - gain.

The fourth system of the musical score. The lyrics are: "draughts of dew they can - not sip, Till green leaves come a - gain.". The piano accompaniment has a dynamic marking of *p* (piano) at the beginning and *mf* (mezzo-forte) later.

Per -

The fifth system of the musical score. The lyrics are: "Per -". The piano accompaniment continues with a flowing arpeggiated pattern. The system ends with a double bar line.

- haps in small blue div-ing bells,... They... plunge... beneath the waves; In

- ha - bit-ing the wreathed shells... That... lie in co ral... caves; Per -

- haps in red... Ve - - su - vi-us Ca - - rou - sal... they main - tain, And

cheer..... their lit - tle spi - rits thus, Till green leaves come a - gain, Till

green leaves come a - gain, Till... green leaves come a - gain, They cheer... their lit - tle

spi - rits thus Till green leaves come a - gain.

mf

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features several triplet figures in the right hand and a more rhythmic bass line. The lyrics are written below the vocal staff.

When

This system contains the third and fourth staves of music. The piano part continues with triplet figures and a steady bass line. The lyrics 'When' are at the end of the vocal line.

rf
p

they re - turn there will be mirth..... And mu - sic in the air, And

This system contains the fifth and sixth staves of music. The piano part has a dynamic change to *p* (piano) in the fifth measure. The lyrics continue across the vocal staff.

fai - ry rings up-on the earth..... And mis - chief ev' - ry - where. The

This system contains the seventh and eighth staves of music. The piano part continues with a consistent accompaniment. The lyrics continue across the vocal staff.

maids, to keep the elves a - loof, Will bar the doors in vain; No

This system contains the ninth and tenth staves of music. The piano part continues with a consistent accompaniment. The lyrics continue across the vocal staff.

key - hole will be fai - ry proof, When green leaves come a - gain, When

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "key - hole will be fai - ry proof, When green leaves come a - gain, When". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes arpeggiated chords and moving lines in both hands.

green leaves come a - gain, When green leaves come a - gain. No

The second system of the musical score. The vocal line continues with the lyrics "green leaves come a - gain, When green leaves come a - gain. No". The piano accompaniment continues with similar arpeggiated textures. The system ends with a fermata over the final note of the vocal line.

key - hole will be fai - ry proof, When green leaves come a -

The third system of the musical score. The vocal line continues with the lyrics "key - hole will be fai - ry proof, When green leaves come a -". The piano accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part. The system ends with a fermata over the final note of the vocal line.

- gain.

The fourth system of the musical score. The vocal line begins with the lyrics "- gain." and then has a full rest for the remainder of the system. The piano accompaniment continues with arpeggiated chords. Dynamic markings of *f* (forte) and *p* (piano) are present in the piano part. The system ends with a double bar line.

Take, oh! take those lips away.

Words by SHAKESPEARE.

Music by HENRY R. BISHOP.

VOICE. *Andantino affettuoso.*

Take,... oh! take..... those

PIANO. *p* *pp*

lips a - way,... That..... so sweet-ly, that so sweet-ly are for

sworn..... Take..... oh! take..... those.... lips a - - - way,....

pp

That..... so sweet-ly, that so sweet - ly are for - sworn And those eyes, the break of

mf

p espress.

day,.... And those eyes, the break of day,..... Lights which do mis - lead the

dolce espress.

morn,..... But my kis-ses..... bring a - gain,... but my kis-ses..... bring a - -

- gain,.... Seals of love,.... seals of ove,.... Seals of love, tho'... seal'd.... in

*f**pp dolce.*

vain, And those eyes, the break.... of day,.... And those eyes, the break.... of

ad lib.

day, Lights which do mis-lead.....the morn,..... But my kis-ses... bring a -

- gain,... But my kis-ses... bring a - gain..... Seals..... of love, seals..... of

colla voce.

p

love... Seals of love, tho' seal'd..... in

tr

vain.

f

The Monks of old.

Words by WILLIAM JONES.*

Allegretto e ben marcato.

Music by STEPHEN GLOVER.

PIANO. *ff* *p*

f *2. And*

1. Ma - ny have told, of the monks of old, What a saint - ly race they were; But
then they would jest at the love con-fess'd By ma - ny an art - less maid, And what

mf

'tis more true that a mer - ri - er crew Could scarce be found else - where! For they
hopes and fears they had breath'd in the ears Of those who had sought their aid! And they

sung and laugh'd, and the rich wine quaff'd, And liv'd on the dain - ti - est cheer! For they
 sung and laugh'd, and the rich wine quaff'd, As they told of the tricks they had play'd; And they

laugh'd ha! ha! and they quaff'd ha! ha! And liv'd on the dain - ti - est cheer!
 laugh'd ha! ha! and they quaff'd ha! ha! As they told of the tricks they had play'd.

f > > *f* > >

Dal segno

f *f* > >

3. And the ab - bot meek, with his form so sleek, Was the hear - ti - est of them all; And would
 4. Then say what they will, we'll drink to them still, For a jo - vial band they were; And

mf

take his place with a smil - ing face, When re - fec - tion bell would call; When they
'tis most true that a mer - ri - er crew Could not... be found else-where; For they

sung and laugh'd, and the rich wine quaff'd, Till they shook the old - en wall! And they
sung and laugh'd, and the rich wine quaff'd, And liv'd on the dain - ti - est cheer! For they

laugh'd ha! ha! and they quaff'd ha! ha! Till they shook the old - en wall!
laugh'd ha! ha! and they quaff'd ha! ha! And liv'd on the dan - ti - est cheer!

Dal segno S
f *p* *f* *>* *>* **FINE**

Tom Tough.

DIBDIN.

Moderato.

VOICE.

PIANO.

f *p*

1. My
2. When

name d'ye see's Tom Tough, I've zeed a lit-tle service, Where migh - ty bil-lows roll, and loud
from my love to part, I first weigh'd an-chor, And she was sniv'ling seed on the

tem - pests blow; I've sail'd with gal-lant Howe, I've sail'd with no - ble Jer - vis, And in
beech be - low, I'd like to cotch my eyes sniv'ling too, d'ye see, to thank her, But I

va - liant Duncan's fleet I've sung out "Yo heave ho!" Yet more ye shall be know-ing, I was
brought my sor-rows up..... with a "Yo heave ho!" For sai - lers, tho' they have their jokes, and

cox - en to Bos - caw - en, And e - ven with brave Hawke have I no - bly fac'd the foe: Then
love and feel like o - ther folks, Their du - ty to ne - glect must not come for to go, So I

put round the grog, so we've that and our prog, We'll laugh in care's face, and sing
seiz'd the cap - stan bar, like a true ho - nest tar, And in spite of tears and sighs, sung out

"Yo heave ho!" We'll laugh.... in care's face and sing out "Yo heave ho!"
"Yo heave ho!" And in spite of tears and sighs, sung out "Yo heave ho!"

3. But the worst on't was that time, when the
4. And now at last laid up in a

lit - tle ones were sick - ly, And if they'd live or die, the doc - tor did not know; The
de - cent - ish con - di - tion, For I've on - ly lost an eye, and got a tim - ber toe; But old

word was gov'd to weigh, so sud-den and so quickly, I..... thought my heart would break as I sung
ships must ex-pect in time to be out of commission, Nor a - gain the an - chor weigh, with a

p

"Yo heave ho!" For Poll's so like her mo-ther, And as for Jack, her bro-ther, The
"Yo heave ho!" So I smoke my pipe, and sing old songs; For my boy shall well re-venge my wrongs, And my

f *p*

boy, when he grows up, will no - bly face the foe; But in Pro-vi-dence I trust, for you
girls will breed young sai-lors, no - bly for to face the foe! Then to coun-try and King, fate no

f

see what must be, must; So my sighs I gave the winds, and sung out "Yo heave ho!" So my
dan - ger can bring, While the tars of Old Eng-land, sing out "Yo heave ho!" While the

f

sighs I..... gave the winds, and sung out "Yo heave ho!"
tars..... of Old Eng-land sing out "Yo heave ho!"

f

Jeannette and Jeannot.

Words by CHARLES JEFFERYS.

Music by CHARLES W. GLOVER.

Moderato.

PIANO. *mf* *cres.*

1. You are go-ing far a - way, far a - way from poor Jeannette, There is
2. Or when glo-ry leads the way you'll be mad - y rush - ing on, Ne-ver

dim. *p*

no one left to love me now, and you, too, may for - get; But my heart will be with you wher -
think-ing if they kill you that my hap-pi - ness is gone; If you win the day, per - haps a -

- - ev - er you may go! Can you look me in the face and say the same,... Jean-not? When you
Gen - e - ral you'll be. Tho' I'm proud to think of that, what will be - come ... of me? Oh! if

wear the jack-et red and the beau-ti-ful cock-ade, Oh! I fear you will for-get... all the
I were Queen of France, or, still bet-ter, Pope of Rome, I would have no fight-ing men a-broad, no

pro-mi-ses you made; With the gun up-on your shoulder and the bayon-et by your side, You'll be
weep-ing maids at home; All the world should be at peace; or, if kings must show their might, Why let

tak-ing some proud la-dy and be making her your bride, You'll be tak-ing some proud la-dy and be
them who make the quarrels be the on-ly men who fight, Yes, let them who make the quarrels be the

mak-ing her your bride.
on-ly men who fight.

D.C. al segno

cres. *dim.*

I love the merry sunshine.

Words by J. W. LAKE.
Allegro vivace.

Music by STEPHEN GLOVER.

PIANO.

The piano introduction consists of two systems. The first system is in 2/4 time, with a treble and bass staff. The treble staff has a melody starting on a half note G4, followed by eighth notes. The bass staff has a harmonic accompaniment of chords. Dynamics include *mf* and *p*. The second system continues the accompaniment with a crescendo marked *cres* and a *do.* marking.

The vocal entry begins with a treble staff. The first line of music is marked *sf*. The lyrics are: "1. I love the merry, mer-ry sun-shine, It..... makes the heart so gay,..... To..... hear the sweet birds sing-ing On their sum-mer ho - li - day, With their show'r, With its ro - sy smiles ad - vancing Like a beau-ty from her bow'r! It". The piano accompaniment is in the bass staff, with a *pp* marking.

The piano accompaniment for the second system continues in the bass staff, with a *cres.* marking. The melody in the treble staff continues with eighth notes and quarter notes.

The piano accompaniment for the third system continues in the bass staff, with a *cres.* marking. The melody in the treble staff continues with eighth notes and quarter notes. The lyrics are: "wild wood notes of du - ty, From hawthorn bush and tree, Oh! the sun-shine is all charms the soul in sad-ness, It sets the spi-rit free;— Oh! the sun-shine is all".

rall. *p* *a tempo.*

beau - ty, Oh! the mer-ry, mer-ry sun for me. I love the mer-ry, mer-ry sun-shine, It
 glad-ness, Oh! the mer-ry, mer-ry sun for me. I love the mer-ry, mer-ry sun-shine, It

rall. *a tempo.* *pp*

makes the heart so gay,..... To hear the sweet birds sing-ing On their sum-mer ho - li -

day. The mer-ry, mer-ry sun, the mer - ry sun, the mer-ry, mer-ry sun for me, The

mer-ry, merry sun, the mer - ry sun, the mer-ry, merry sun for me!

f

D. C. al segno *sf* **FINE.**

Hearts and Homes.

Words by CHARLOTTE YOUNG.

Music by JOHN BLOCKLEY.

Moderato.

PIANO. *p* *cres.*

1. Hearts and homes, sweet words of
2. Hearts and homes, sweet words re -

plea-sure, Mu-sic breath - ing as ye fall; Mak-ing each the o-ther's
- veal-ing, All most good and fair to see; Fit-ting shrines for pur-est

trea-sure, Once di - vi - ded, los - ing all. Homes ye may be high or
feel-ing, Tem-ples meet to bend the knee. In - fant hands bright gar-lands

low-ly, Hearts a-lone can make you ho-ly; Be the dwelling e'er so
wreathing, Hap-py voi-ces in-cense breathing. Em-blems fair of realms a-

small— Hav-ing love it boast-eth all... Hearts and homes, sweet words of pleasure, Mu-sic
-bove; "For Love is Heav'n, and Heav'n is Love." Hearts and homes, sweet words of pleasure, Mu-sic

rit. *a tempo.*

colla voce. *p* *mf*

breath-ing as ye fall; Mak-ing each the o-ther's trea-sure, Once di-

rall e dim. *ad lib.*

-vi-ded, los-ing all!— Hearts and homes, Hearts and homes.

mf *mf* *p* *mf*

mf *sf* *D.C. al segno* *8*

FIN.

The Bells.

Words by H. W. LONGFELLOW.

Moderato.

Music by J. L. HATTON.

PIANO.

I heard the bells on Christmas day Their

old fa-mi-liar ca-rols play, And wild and sweet the words re-peat Of

peace on earth, goodwill to men! And thought how, as the day had come, The

bel-fries of all Chris - ten-dom..... Had roll'd a - long..... th'unbro-ken

Ped. *cres.* * *f*

song..... Of peace on earth, good-will to men, Of peace on earth, good-will to

dim. *ad lib.*
dim. *p* *colla voce.*

tempo.
men !.... *brillante.*

f *dim.*

Till ring-ing, sing-ing on its way, The world revolv'd from night to

p *f* Ped. *

day; A voice, a chime, a chant sublime, Of peace on earth, good-will to

Ped. *p* * *p*

con energia.

men! But wil - ful man now drew the

cres. molto. *ff*

sword; And war was rife, and can-nons roar'd,..... And with the

marcato.

sound..... the ca-rols drown'd, Of peace on earth,..... good-will to men, Of peace on

pp

Ped. * Ped. * Ped. *

earth, good-will to men!.....

dim.

Poco più lento.

And in des - pair I bow'd my head; "There is no peace on earth," I

pp

said; "For hate is strong,.... and mocks the song..... Of peace on earth, good-will to

cres. *dim.* *p*

men!"..... Then peal'd the bells more loud, and

f *piu animato.*

cres. molto. *riten.* *ff* *Ped.*

deep: "God is not dead, nor doth He sleep! The Wrong shall fail, the

riten. *ten.* *sf* *sf* *sf*

Sva.

Right pre-vail, With peace on earth, good-will to men, With peace on earth, good-will to

sf *sf* *sf* *sf*

men!.....

ff *Ped.* *accel.*

John Peel.

Old Hunting Song.

Allegro con spirito.

VOICE.

PIANO.

The first system of the musical score. The voice part begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a forte (ff) dynamic, featuring a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and a repeat sign.

The second system of the musical score. The voice part continues with the lyrics "ken John Peel with his coat so gay, D' ye ken John Peel at the". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

The third system of the musical score. The voice part continues with the lyrics "break o' the day, D' ye ken John Peel when he's far, far a-way With his". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

CHORUS.

The fourth system of the musical score, which is the chorus. The voice part begins with the lyrics "hounds and his horn in the morn - ing? For the sound of his horn brought". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic. The system concludes with a double bar line and a repeat sign.

Ped.

me from my bed, And the cry of his hounds, which he oft - times led,

* Ped.

Peel's "view hal-loo" would a - wak - en the dead, Or the fox from his lair in the

morn - ing.

D.C. al segno

ff

FINE.

2.

Yes, I ken John Peel, and Ruby too,
 Ranter and Ringwood, Bellman and True;
 From a find to a check, from a check to a view,
 From a view to a death in the morning.
 For the sound of his horn, &c.

3.

Then here's to John Peel, from my heart and soul,
 Let's drink to his health, let's finish the bowl;
 We'll follow John Peel, through fair and through foul.
 If we want a good hunt in the morning.
 For the sound of his horn, &c.

3.

D'ye ken John Peel with his coat so gay?
 He liv'd at Troutbeck once on a day;
 Now he has gone far, far away,
 We shall ne'er hear his voice in the morning.
 For the sound of his horn, &c.

The Sea.

Words by BARRY CORNWALL.

Music by SIGISMUND NEUKOMM.

Allegro.

PIANO. *f*

The piano introduction consists of two staves. The right hand features a melody with dotted rhythms and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

The piano accompaniment for the first system of the vocal entry. The right hand continues the melodic line with various ornaments and slurs, while the left hand provides a consistent eighth-note accompaniment.

The sea,..... the sea,..... the o - pen sea! The blue, the fresh, the

p f p

The vocal entry begins with the lyrics 'The sea,..... the sea,..... the o - pen sea! The blue, the fresh, the'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand with slurs and dynamic markings of *p*, *f*, and *p*.

ev - er free, The ev - er, ev - er free!

f

The vocal entry continues with the lyrics 'ev - er free, The ev - er, ev - er free!'. The piano accompaniment maintains the eighth-note accompaniment in the left hand, with the right hand featuring a melodic line and a dynamic marking of *f*.

With-out a mark, with-out a bound, It run-neth the

ff fp fp

The vocal entry concludes with the lyrics 'With-out a mark, with-out a bound, It run-neth the'. The piano accompaniment features a more active right hand with slurs and dynamic markings of *ff*, *fp*, and *fp*.

earth's wide re-gions round; It plays..... with the clouds,... it

f *p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves in G major, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano).

mocks..... the skies, Or like a cra-dled crea-ture lies, Or like a cra-dled

This system contains the next two staves of music. The vocal line continues with the lyrics "mocks..... the skies, Or like a cra-dled crea-ture lies, Or like a cra-dled". The piano accompaniment maintains the same rhythmic pattern, with dynamic markings of *f* and *p*.

crea - ture lies.

tr *f* *sf*

This system contains the next two staves of music. The vocal line ends with "crea - ture lies." The piano accompaniment features a trill (*tr*) in the right hand and a strong fortissimo (*sf*) dynamic in the left hand. The piano part includes a triplet of eighth notes in the right hand.

I'm on the sea, I'm on the

sf *f* *ff*

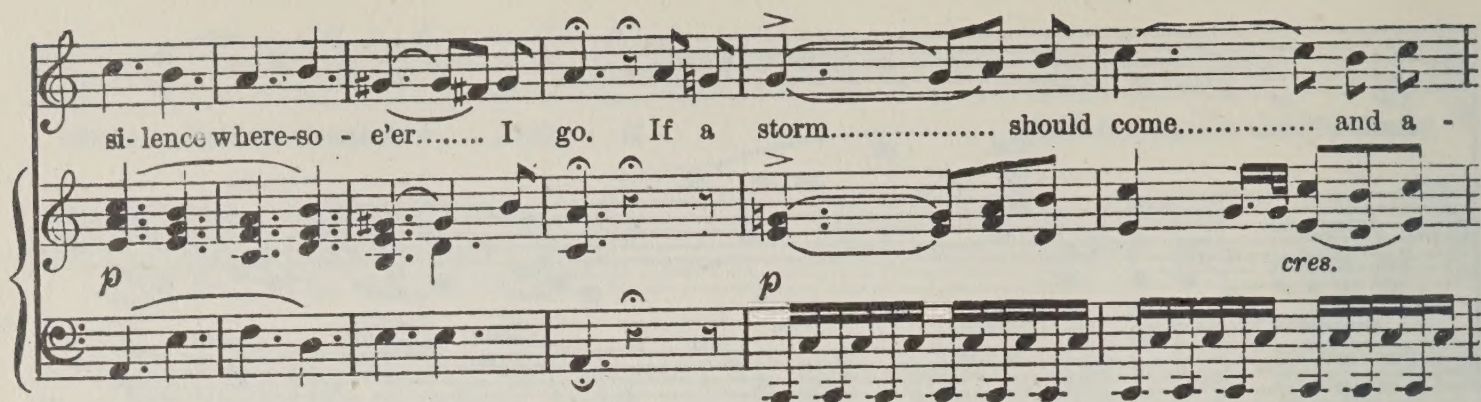
This system contains the next two staves of music. The vocal line continues with "I'm on the sea, I'm on the". The piano accompaniment features a strong fortissimo (*sf*) dynamic in the right hand and a fortissimo (*f*) dynamic in the left hand. The piano part includes a fortissimo (*ff*) dynamic in the right hand.

sea! I am where I would ev - er be, With the blue above, and the blue be-low, And

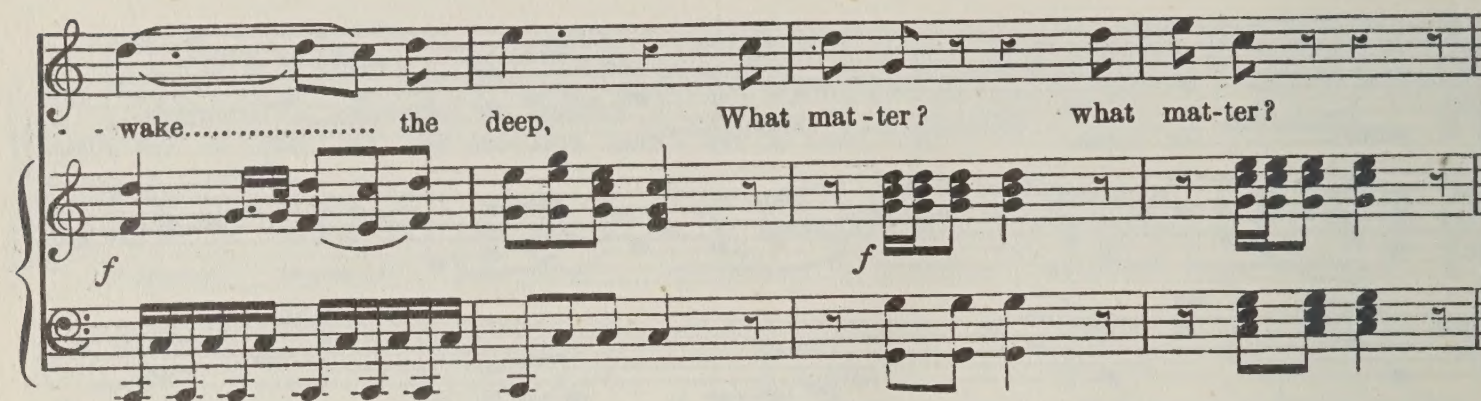
ff *p*

This system contains the final two staves of music on the page. The vocal line ends with "sea! I am where I would ev - er be, With the blue above, and the blue be-low, And". The piano accompaniment features a fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

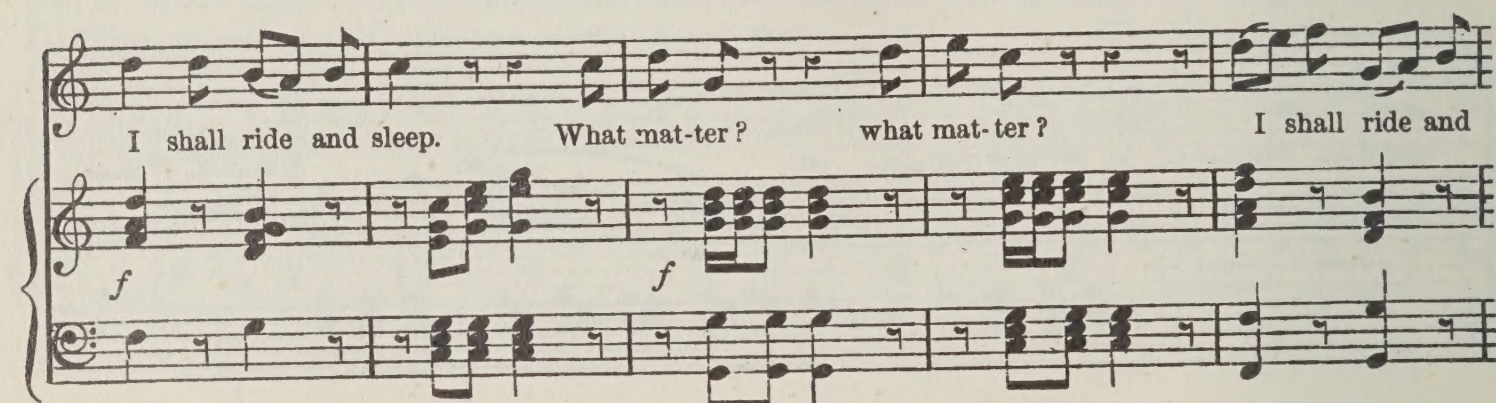
si-lence where-so - e'er..... I go. If a storm..... should come..... and a -



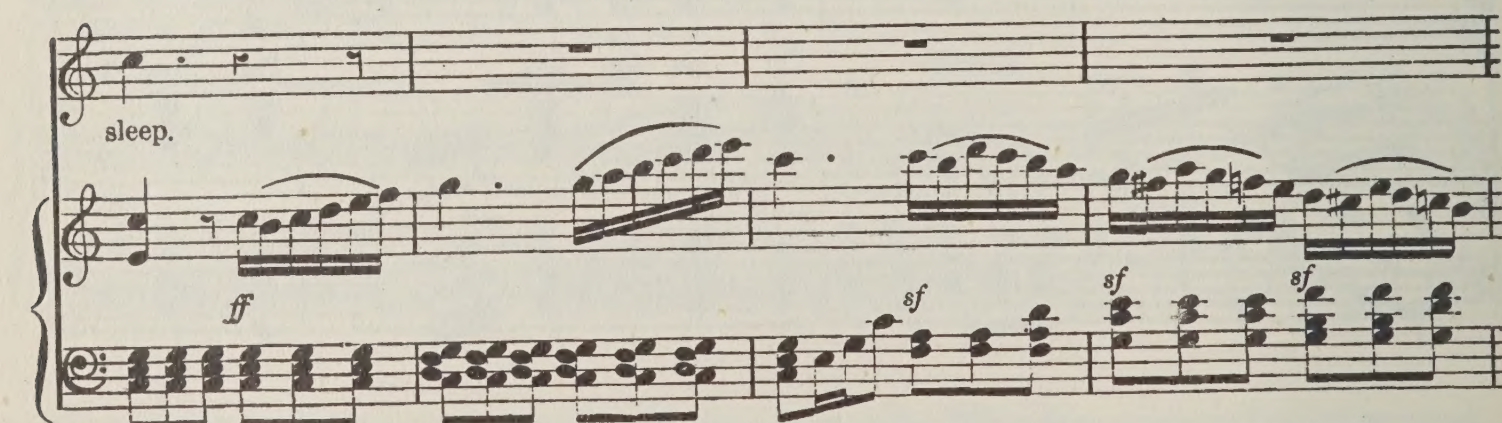
- wake..... the deep, What mat-ter? what mat-ter?



I shall ride and sleep. What mat-ter? what mat-ter? I shall ride and



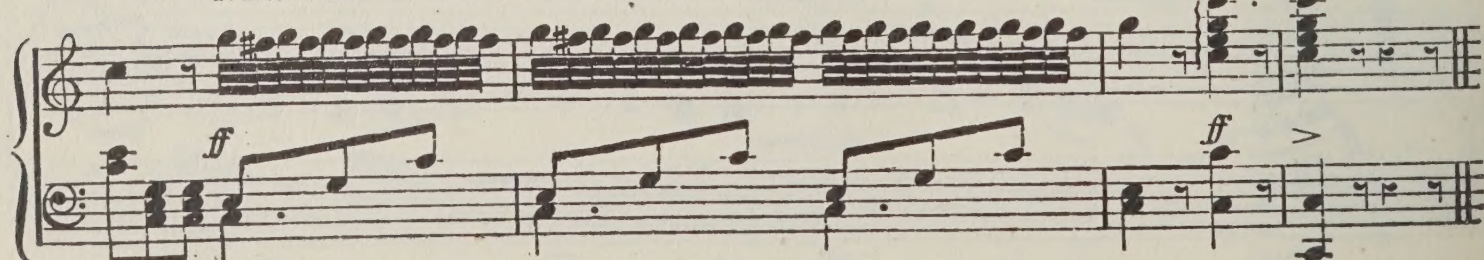
sleep.



(Boatswain's whistle.)

Sva.....

loco.



I love,..... O how..... I love to ride,..... To ride on the

This system contains the first line of the song. The vocal melody is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *p* (piano), *f* (forte), and *p* (piano).

fierce, foam - ing, burst - - - ing tide:

This system continues the song. The piano accompaniment features a more active, rhythmic pattern. Dynamics include *f* (forte).

When ev'-ry mad wave drowns the moon, Or whis-tles a -

This system continues the song. The piano accompaniment has a driving, rhythmic quality. Dynamics include *ff* (fortissimo), *fp* (fortissimo piano), and *fp* (fortissimo piano).

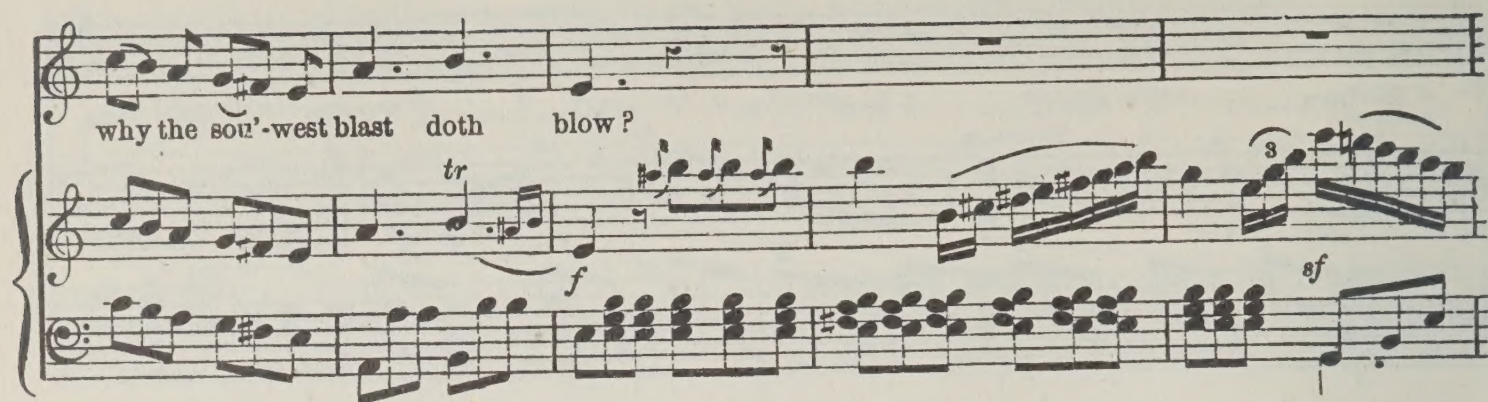
- loft his tem-pest tune; And tells..... how go - eth the

This system continues the song. The piano accompaniment features a more active, rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

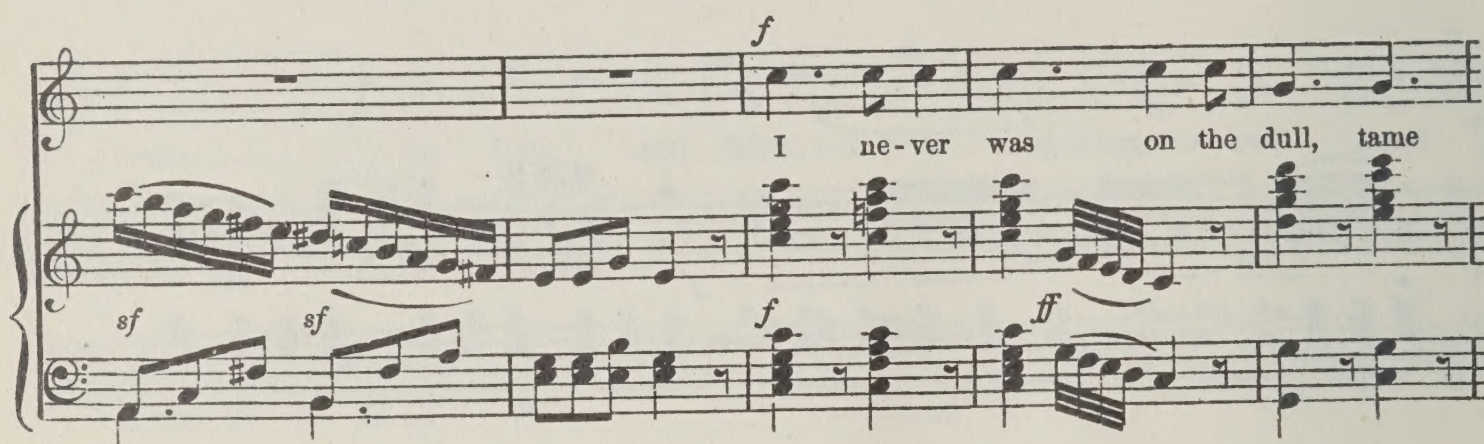
world..... be - low, And why the sou'-west blast doth blow, And

This system concludes the song. The piano accompaniment features a more active, rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

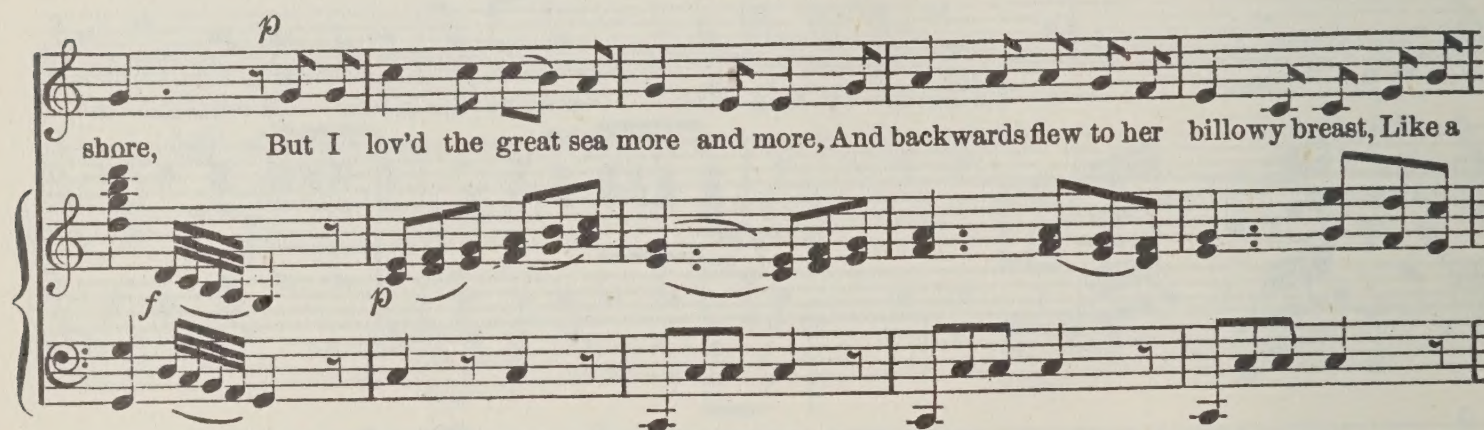
why the sou'-west blast doth blow?



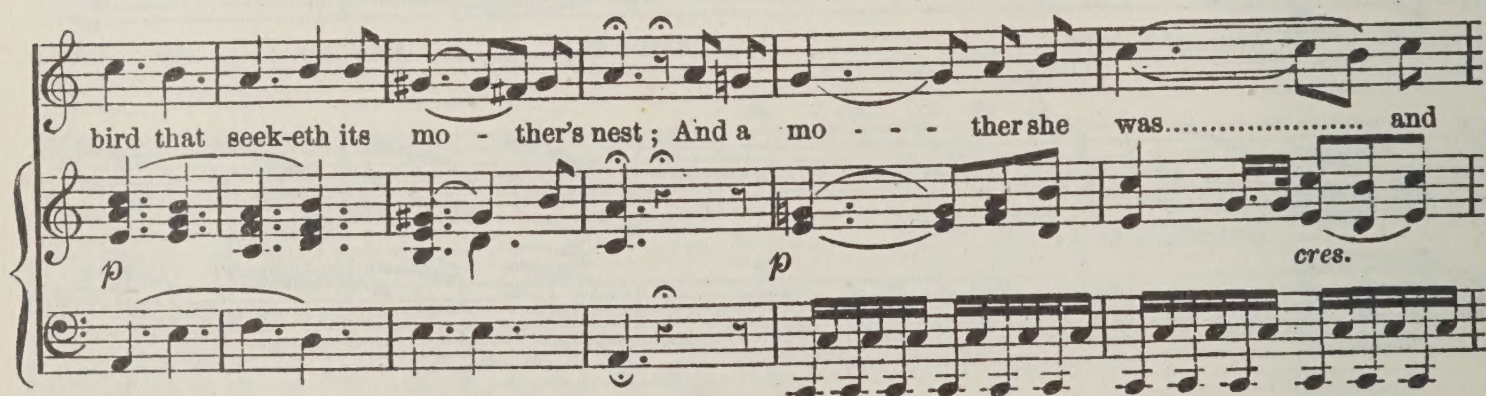
I ne-ver was on the dull, tame



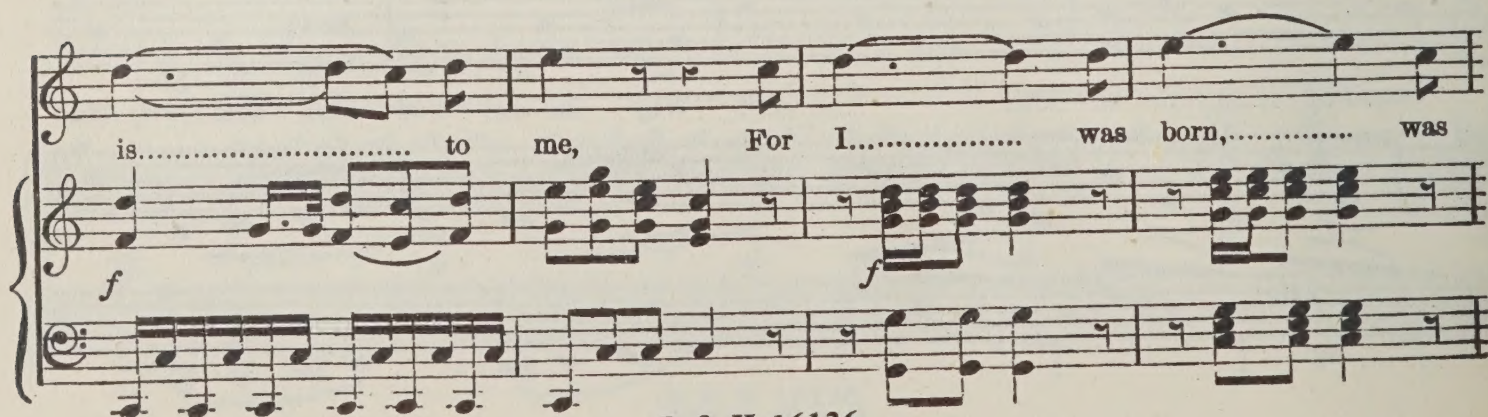
shore, But I lov'd the great sea more and more, And backwards flew to her billowy breast, Like a



bird that seek-eth its mo - ther's nest; And a mo - - - ther she was..... and



is..... to me, For I..... was born,..... was



born on the o - pen sea, For I..... was born,..... was born on the o - pen

sea.

(Boatswain's whistle.)
8va..... loco.

The waves..... were white,..... and red the morn, In the

noi - sy hour, in the noi - sy hour, when I, when I..... was born.

And the whale it whis-tled, the por-poise

ff *fp*

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings *ff* and *fp*.

roll'd. And the dol-phins bar'd their backs of gold; And ne - ver was

fp *f* *p*

The second system continues the musical narrative with a vocal line and piano accompaniment, marked with *fp*, *f*, and *p*.

heard..... such an out - - - cry wild As welcom'd to life the

This system contains the vocal melody and piano accompaniment for the phrase 'heard..... such an out - - - cry wild As welcom'd to life the'.

o - cean child, As welcom'd to life the o - cean child.

tr *f*

The fourth system includes a vocal line and piano accompaniment, featuring a trill (*tr*) and a forte (*f*) dynamic.

sf *sf* *sf*

The final system on the page shows the piano accompaniment with three successive sforzando (*sf*) markings.

f I have liv'd..... since then in calm and strife, *p* Full

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a series of chords and moving lines in both hands, with dynamic markings *f* and *ff*.

fif - ty summers a ro - ver's life, ... With wealth to spend, and a pow'r to range, But

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment consists of chords and moving lines, with a dynamic marking *p* at the beginning.

ne - ver have sought or sighed... for change; And Death,..... when ev - er he

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines, with dynamic markings *p* and *cres.*.

comes..... to me, Shall come, shall come..... on the wild un - bound - ed

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines, with dynamic markings *f* and *ff*.

sea, And Death..... shall come..... on the wild unbounded sea.

The fifth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines, with dynamic markings *f* and *ff*.

Wake, my Love.

Words by GEORGE SOANE.
Andantino.

Music by EDWARD J. LODER.

VOICE. *Wake, my love, all life is*

PIANO. *f* *pp*

stir - ring In the air, the wood, and lake;... Flames the sun high o'er the moun-tain; Wake,

dear-est, wake, oh! wake..... Wake, my love, all life is stir - ring In the air, the wood, and

lake..... Flames the sun high o'er the mountain; Wake, dear-est, wake!... oh! wake, wake, dearest,

cres. accel.

pp *cres.*

Wake, wake, dearest, wake,..... dear - est, wake, wake, dearest, wake, wake, dearest,

p a tempo. *cres. accel.*

f *p a tempo.* *cres. accel.*

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The music features a melody with eighth and sixteenth notes, and the piano part has a steady eighth-note accompaniment. Dynamics include piano (*p*), forte (*f*), and crescendo/accelerando (*cres. accel.*).

wake,..... oh! wake,... dear - est, wake! a - wake! a - wake!

f *p* *mf*

This system contains the next two staves of music. The vocal line continues with a melody that includes a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*).

Come, my love, be - neath thy lat - tice Must I still a lin - g'rer

This system contains the next two staves of music. The vocal line has a melody with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note accompaniment. The key signature changes to two flats (B-flat and E-flat) in the final measure of this system.

be?..... Weary mi - nutes grow to hours,.... Come then, dearest. come to..... me,..... Come, my

cres. *mf*

This system contains the final two staves of music on the page. The vocal line continues with a melody that includes a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include crescendo (*cres.*) and mezzo-forte (*mf*).

love, be-neath thy lat - tice Must I still a ling' - rer be?..... Wea-ry mi-nutes grow to

pp

This system features a vocal melody in G major with a key signature of one flat (F#) and a 2/4 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are written below the vocal staff.

hours, ... Come, dear-est, come.... to me, come, dear-est, come, come, dearest, come.....

cres. accel.

cres. ac - cel.

The second system continues the vocal melody and piano accompaniment. The piano part includes a crescendo and acceleration marking. The lyrics continue below the vocal staff.

dear - - est, come, come, dear-est, come, come, dear-est, come,..... Oh! come, dear-est,

p

cres. accel.

The third system shows the vocal melody and piano accompaniment. The piano part includes a piano (*p*) marking and a crescendo/acceleration marking. The lyrics continue below the vocal staff.

come! oh! come, oh! come!....

mf

ritard.

pp

The fourth system concludes the piece. The vocal melody and piano accompaniment are shown. The piano part includes a mezzo-forte (*mf*) marking, a ritardando (*ritard.*) marking, and a pianissimo (*pp*) marking. The lyrics continue below the vocal staff.

Gaily I take my way.

GEORGE LINLEY.

Allegretto.

PIANO.

*mf**f*

1. Wak-ing at ear - ly day,.....
2. Humble tho' be my fare,.....

rit. *p*

Gai - ly I take my way,..... Tril-ling some an - cient lay..... As I stroll a
Health is a boon I share,..... Lit - tle I dream of care,..... As thro' life I

- long;..... Youth - ful hearts I cheer,..... Age de - lights to hear,.....
go;..... None my steps mo - lest,..... If fa - tired, op - prest,.....

rall. *a tempo.*

Gay and grave draw near While I sing my song.....
 'Neath some tree I rest, ... And there for - get my woe.....

rall. *a tempo.* *f*

Far..... I've been..... on dis - - - tant strand, ... Where
 All..... some kind - - - ness show..... to me, ... Wher-

p

Chris - - tian war - riors fell; Ma - - ny a
 - - - e'er..... I chance to roam; Tho'..... a

rall.

tale..... of ho - - - ly land..... To gen - - - tle dames..... I
 wan - - d'ring life..... I lead..... I al - - - ways find..... a

a tempo.

tell..... Wak-ing at ear - ly day, ... Gai - ly I take my
 home..... Wak-ing at ear - ly day, ... Gai - ly I take my

f

way,..... Tril-ling some an - cient lay As I stroll a - long;.....

Youth - ful hearts I cheer,.... Age de-lights to hear,..... Gay and grave draw

rall.

near..... While I sing my song..... Tra..... la la la,..... la' la

a tempo. *più mosso.*

ia, la la la, la la la,..... Tra..... la la la,..... la la la, la la la, la la

rall.

la.....

D.C. al segno

The Lovers' Controversy.

G. S. CABEY.

Andante affettuoso.

PIANO.

f *mf*

The piano introduction consists of two staves in 3/8 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

1. Is it to try me That you thus fly..... me?
 2. Should I be - lieve thee, You night de ceive..... me,

The vocal melody is on a single staff in 3/8 time, key of B-flat major. The piano accompaniment consists of two staves. The right hand has a continuous eighth-note accompaniment, with triplets marked '3' and 'p' (piano). The left hand has a simpler accompaniment.

Will you de - ny..... me Day af - ter day?
 And that would grieve..... me Ev - er and aye.

The vocal melody continues on a single staff. The piano accompaniment continues with the same eighth-note pattern in the right hand and a supporting line in the left hand.

Have you no feel - - ing, While I'm thus kneel - ing,
 Men are be - guil - - ing, Oft while they're smil - ing,

The vocal melody concludes on a single staff. The piano accompaniment continues with the same eighth-note pattern in the right hand and a supporting line in the left hand.

With truth re - veal - - ing All I can say?
Past re - con - cil - - ing, Day af - ter day.

Or do you fear I'd lead you a - stray?
Maids should be - ware What lov - ers will say.....

Is it to - try..... me That you thus fly..... me?
Should I be - lieve..... thee, You might de - ceive..... me,

Will you de - ny..... me Day af - - ter and day?
And that would grieve..... me Ev - er and aye.

ad lib.

calando.

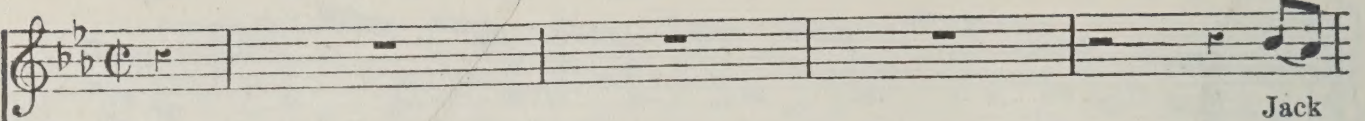
f *D.C. al segno* *S*

FINE

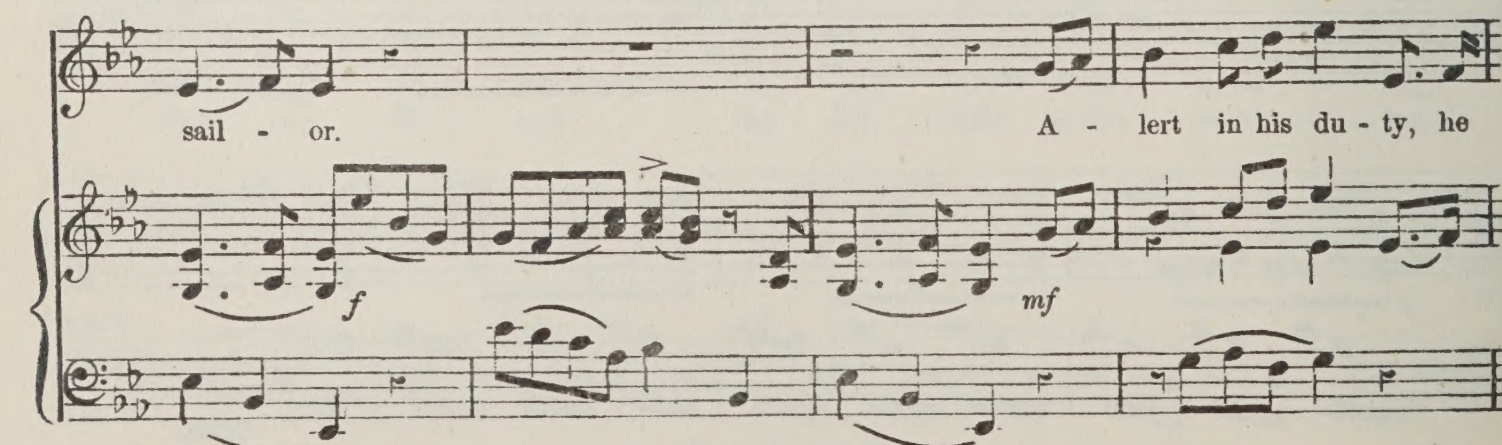
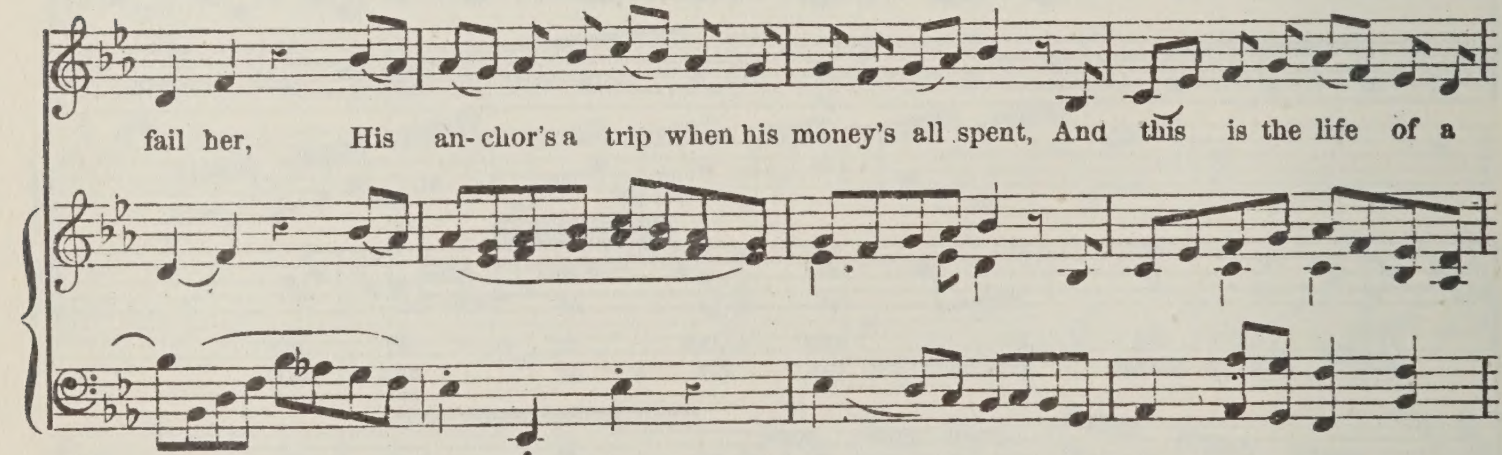
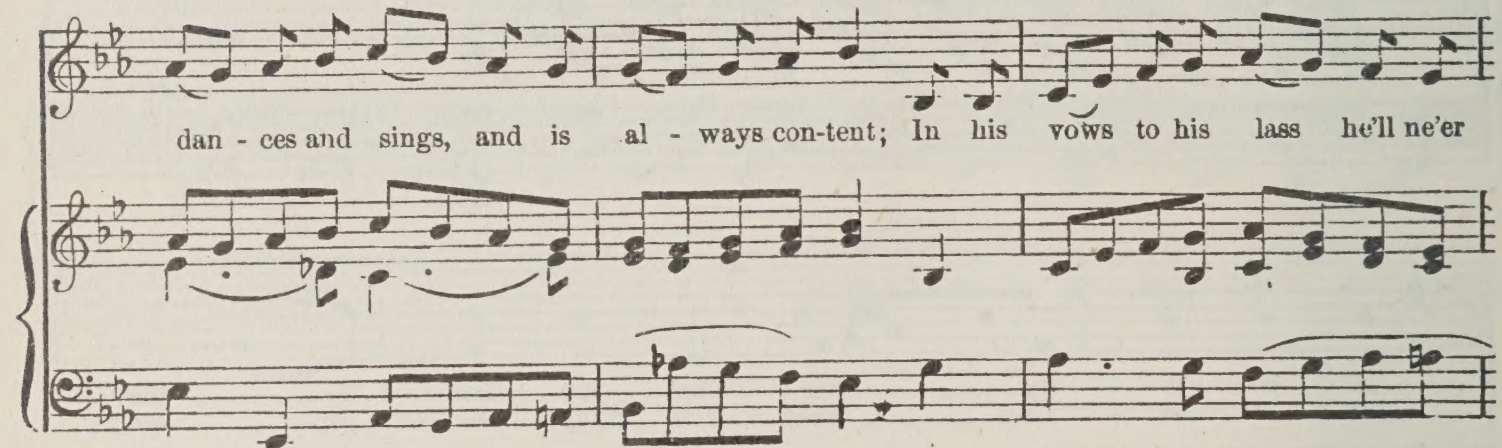
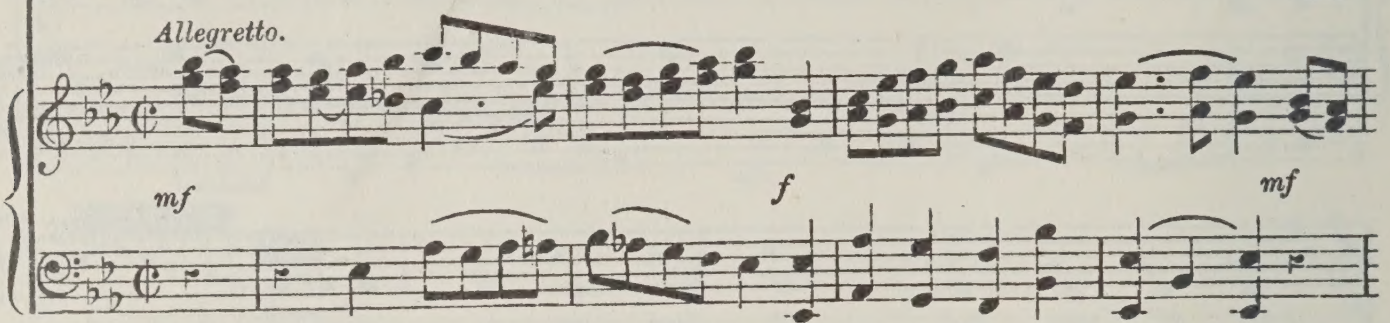
The true English Sailor.

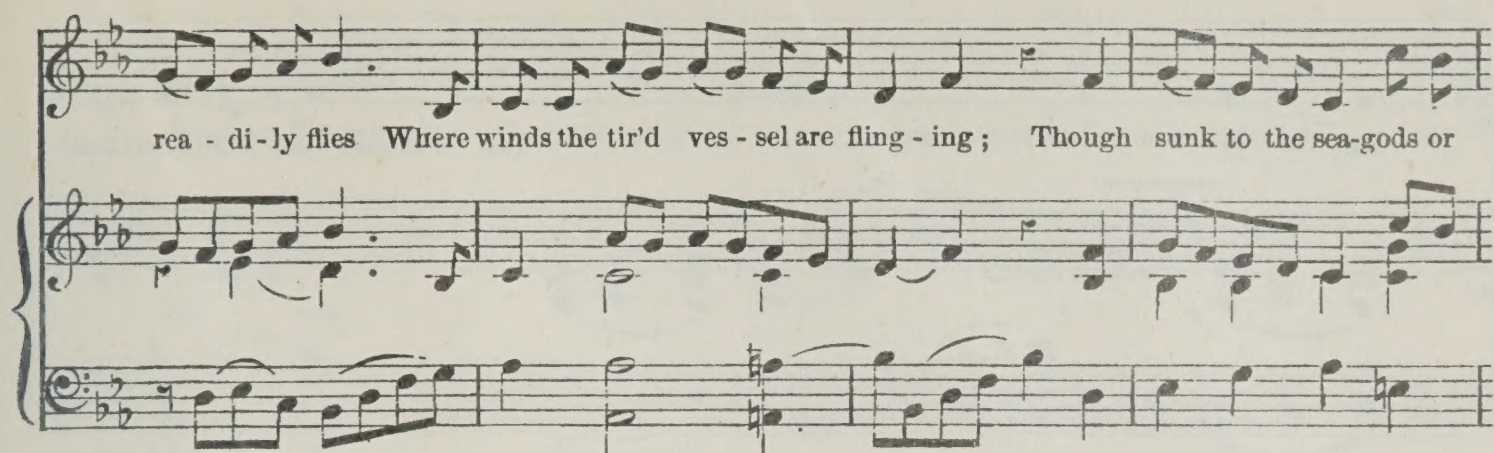
DIBDIN.

VOICE.

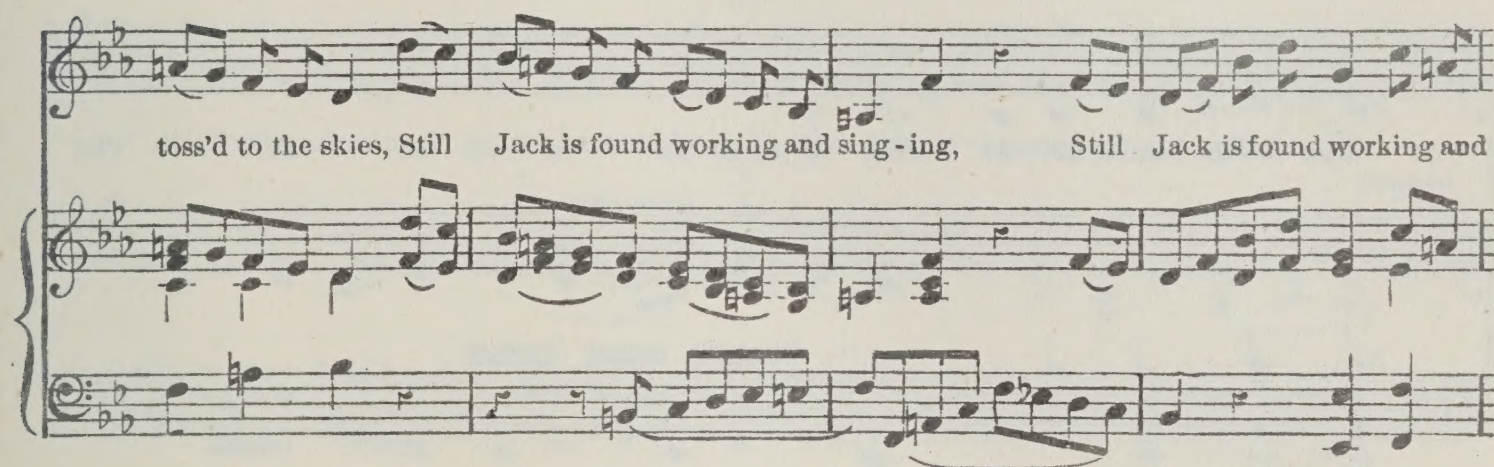


PIANO.

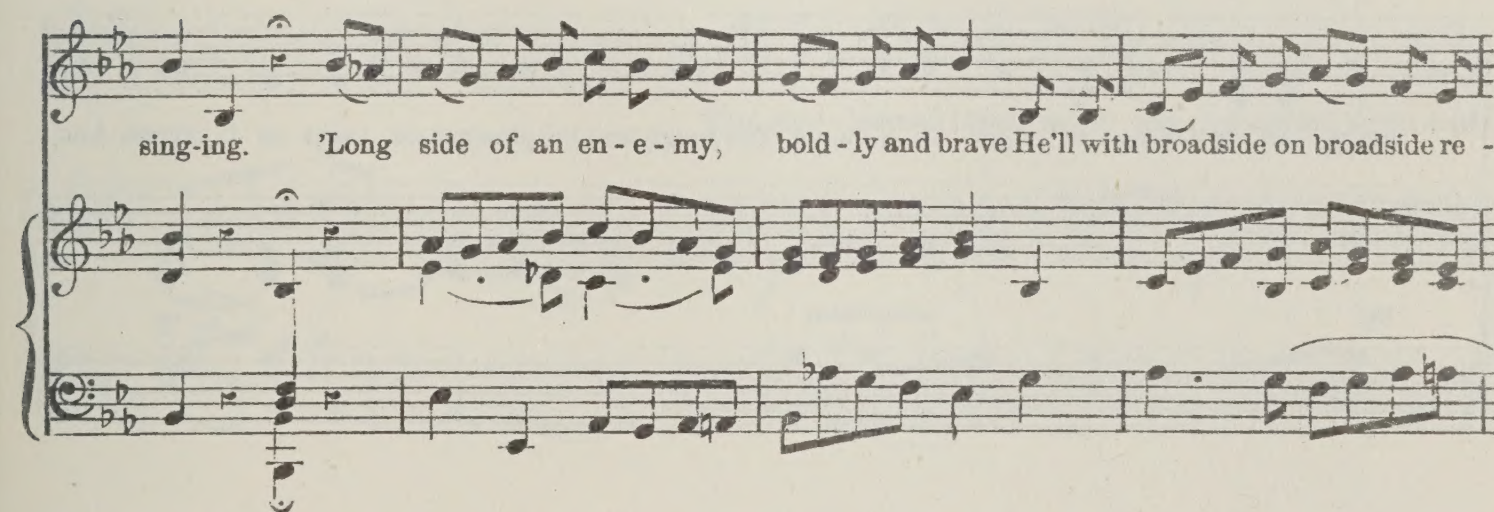
Allegretto.



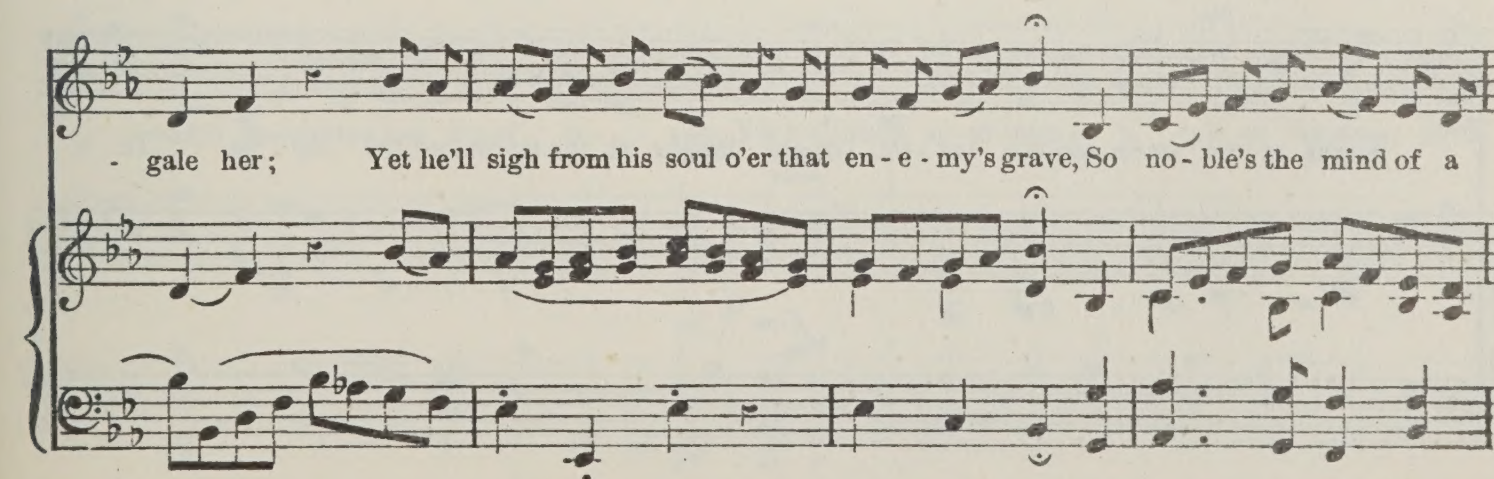
rea - di - ly flies Where winds the tir'd ves - sel are fling - ing ; Though sunk to the sea-gods or



toss'd to the skies, Still Jack is found working and sing - ing, Still Jack is found working and



sing - ing. 'Long side of an en - e - my, bold - ly and brave He'll with broadside on broadside re -



- gale her; Yet he'll sigh from his soul o'er that en - e - my's grave, So no - ble's the mind of a

sail - or. Let cannons roar loud, burst their

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic. The lyrics are 'sail - or.' and 'Let cannons roar loud, burst their'.

sides let the bombs, Let the winds a dread hur - ri - cane rat - tle. The

This system contains the third and fourth staves of music. The piano part features a forte (*f*) dynamic. The lyrics are 'sides let the bombs, Let the winds a dread hur - ri - cane rat - tle. The'.

rough and the pleasant he takes as it comes, The rough and the pleasant he takes as it comes, And

This system contains the fifth and sixth staves of music. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'rough and the pleasant he takes as it comes, The rough and the pleasant he takes as it comes, And'.

laughs at the storm and the bat - tle, Laughs, laughs at the storm and the bat - tle. In a

This system contains the seventh and eighth staves of music. The piano part features a forte (*f*) dynamic. The lyrics are 'laughs at the storm and the bat - tle, Laughs, laughs at the storm and the bat - tle. In a'.

fos-ter-ing pow'r while Jack puts his trust, As for-tune comes smiling he'll hail her, Re -

mf

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part begins with a mezzo-forte (*mf*) dynamic marking.

- - sign'd still and man - ly, since what must be, must, And this is the mind of a sail - or.

f

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal staff. The piano part features a forte (*f*) dynamic marking.

Tho' care - less and head-long, if dan - ger should press, And

f

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal staff. The piano part features a forte (*f*) dynamic marking.

rank'd 'mongst the free list of ro - - vers, Yet he'll melt in - to tears at a tale of dis-tress, He'll

p

This system contains the final two staves of music on the page. The vocal line continues in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are written below the vocal staff. The piano part features a piano (*p*) dynamic marking.

melt in - to tears at a tale of dis-tress, And prove the most constant of lo - - vers, And

mf

This system contains the first line of music. The vocal melody is on a single staff in G major (one flat). The piano accompaniment is on two staves (treble and bass clef) in the same key. The lyrics are written below the vocal staff. A dynamic marking of *mf* (mezzo-forte) is placed below the piano accompaniment.

prove the most con-stant of lo - vers. To ran-cour un-known, to no pas-sion a slave, Nor un -

This system contains the second line of music. The vocal melody continues on the single staff. The piano accompaniment continues on the two staves. The lyrics are written below the vocal staff.

- - man - ly, nor mean, nor a rail - er; He's gen-tle as mer - cy, as for - ti-tude brave, And

This system contains the third line of music. The vocal melody continues on the single staff. The piano accompaniment continues on the two staves. The lyrics are written below the vocal staff.

this is a true En - glish sail - - or.

f

This system contains the fourth line of music. The vocal melody concludes on the single staff. The piano accompaniment concludes on the two staves. The lyrics are written below the vocal staff. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

Thou art gone from my gaze.

GEORGE LINLEY

Allegretto.

PIANO.

mf

1. Thou art
2. Of the

gone from my.... gaze Like a beau - ti - ful... dream, And I
birds in thy.... how'r Now com - pa - nions I..... make; Ev - 'ry

seek thee in vain..... By the mea - do and... stream; Oft I
sim - ple wild flow'r..... I..... prize for thy... sake; The deep

breath thy dear... name To the winds float - ing... by, But thy
woods and dark... wilds Can a plea - sure im - part, For their

slentando. *a tempo.*

sweet voice is mute..... 'To my bo - som's lone sigh. In the
so - li - tude suits..... My sad, sor - row - worn heart Thou art

still - ness of night,..... When the stars mild - ly shine, My
gone from my gaze,..... Yet I will not re - pine; Ere

rall. *a tempo.*

heart fond - ly holds A com - mu - nion with..... thine, For I
long we shall meet In the home that's now..... thine, For I

feel..... thou art near, And wher - e'er I.... may be, That thy
 feel..... thou art near, And wher - e'er I.... may be, That thy

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are printed below the vocal line.

Spi - rit of Love..... Keeps a watch o - ver me, Thy
 Spi - rit of Love..... Keeps a watch o - ver me, Thy

The second system continues the musical composition. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand. The lyrics are aligned with the vocal melody.

rall.
 Spi - rit of Love..... Keeps a watch..... o - ver me.
 Spi - rit of Love..... Keeps a watch..... o - ver me.

mf

The third system introduces a *rall.* (rallentando) marking above the vocal line. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The lyrics are repeated for both vocal parts.

D.C. al segno $\text{\text{S}}$
rit.

The final system concludes the piece with a *D.C. al segno* instruction and a repeat sign. A *rit.* (ritardando) marking is placed below the piano accompaniment. The key signature remains one flat.

The Flying Dutchman.

Words by RICHARD RYAN.

Music by JOHN PARRY, JUNR.

PIANO. *Maestoso.* *ff con spirito.* *cres.* *Il basso ben marcato.*

mf *f* *deces- - cen - do.* *f* *cres.* *fff trem.* *p* *pp*

con spirito.

1. 'Twas on a ve - ry stor-my day, far s'uthward of the Cape, When from a huge nor'west - er we had
 2. Take in your flowing canvas, lads, our watchful mas-ter cried, To us and our ship's com-pa-ny great

f

dolce. *p*

just made our es - cape; Like an in - fant in its cra - dle each breeze was hush'd to sleep, And
 pe - ril doth be - tide. The billows cresting white with foam all an - gry do ap - pear, The

tr *legato.* *pp*

B & H 16136 **Ped.**

peace-ful - ly we sail'd a-long the bo-som of the deep; And peaceful - ly we sail'd a-long the
wind springs up a hur - ri-cane, now Vanderdecken's near! The wind springs up a hur - ri-cane, now

legato. *p*

bo-som of the deep!..... At length the helmsman gave a shout of
Vanderdecken's near!..... He comes, the Fly-ing Dutch-man comes,

cres. *p* *pp*

ter-ror and of fear, As if he just had gaz'd up-on some sud-den dan-ger near; We
light o'er the lof-ty spray— Pre - ce-ded by the tem - pest dire, he makes for Ta-ble Bay, With

f *p* *f* *p*

look'd all round the o - cean, and just up-on our lee— We saw the Fly-ing Dutchman come
bird - like speed he's borne before the wild and howling blast, But ere he can cast anchor there, the

f animato. *f colla voce.*

bound-ing thro' the sea, We saw the Flying Dutchman come bounding thro' the sea!.....
Bay, a - las! is past, But ere he can cast an-chor there, the *Bay, a - las!* is past.....

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes dynamic markings such as *f* (forte) and *tr* (trill).

ff *f* *pesante. trem.*

Ped. * *Ped.* * *Ped.* *

This system continues the musical piece with a more complex piano accompaniment. It includes dynamic markings *ff* (fortissimo) and *f* (forte), and performance instructions *pesante.* and *trem.* (tremolo). Pedal points are indicated with *Ped.* and asterisks.

3. He scuds a-long too ra-pid-ly to mark his ea-gle flight, And, light'ning lit, the Dutchman's helm full

This system begins with a vocal line and a piano accompaniment. The piano part features a strong *f* (forte) dynamic and a driving rhythmic pattern.

f *p*

soon is out of sight. The crews of ships far dis-tant now shudder at the breeze, That

This system includes a vocal melody and piano accompaniment. It features dynamic markings *f* (forte) and *p* (piano), and a trill (*tr*) in the vocal line.

f

bears dread Vander-decken in fu-ry o'er their seas, That bears dread Van-der-deck-en in

This system continues the musical piece with a vocal melody and piano accompaniment. It features a strong *f* (forte) dynamic and a driving rhythmic pattern.

p slower.

fu-ry o'er their seas..... Then mourn for the Flying Dutchman, for

ff *f* *f* *pp* slower.

animato. *ritard.*

ter-ri-ble's his doom. The o-cean round the stor-my Cape, It is his liv-ing tomb! There

p *animato.* *p* *ritard.*

tempo primo.

Van-der-deck-en beats a-bout for e-ver, night and day, And tries in vain his oath to keep by

tempo primo. *f* *f* *f*

en-ter-ing the Bay, And tries in vain his oath to keep by en-ter-ing.... the Bay.....

f *colla voce.*

ff *f* *pesante.* *trem*

Ped. * Ped. * Ped. *

Friend of the brave.

Words by THOMAS CAMPBELL.

Music by DR. CALLCOTT.

Andante.

PIANO.

The piano introduction consists of two staves in G major (one sharp) and common time. The right hand features a series of eighth-note runs and chords, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano), *cres.* (crescendo), and *p* (piano) again.

RECIT.

The recitativo section follows the piano introduction. It features a more active piano part with trills (*tr*) and fortissimo (*fz*) passages. The right hand has a melodic line with trills, and the left hand has a supporting bass line. Dynamics include *fz*, *dim.* (diminuendo), and *p* (piano).

Friend of the brave! in

pe-ri'l's dark - est hour, In - tre - pid Vir - tue looks to thee for pow'r; To thee the

heart its trembling homage yields, On stormy floods and carnage-co-ver'd fields; When front to

front the ban-ner'd hosts com-bine, Halt ere they close, and form the dreadful line.

Maestoso ma non troppo presto.

The musical score is written for piano and voice. It begins with a piano introduction marked *Maestoso ma non troppo presto.* The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The vocal part enters with a melody that is accompanied by the piano. Dynamics include *pp* (pianissimo), *fz* (forzando), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). The lyrics are: "When all... is.... still on Death's de - vo - ted soil, The march - worn". The score concludes with a final piano accompaniment.

pp

fz *fz* *fz* *fz*

dim. *f* *f*

f *dim.* *f* *dim.*

f *dim.* *pp*

pp *fz p*

When all... is....

still on Death's de - vo - ted soil, The march - worn

sol - dier min - gles for the toil; As rings his glit - t'ring

fz p

tube, he lifts on high The daunt - less

ff *mf*

brow and spi-rit - speak - ing eye, The daunt - - -

- - - less brow and spi-rit - speak - ing eye,

fz fz ff fz

fz dim.

Hails in his heart the tri-umph yet to come, Hails in his heart the

pp

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves in G major (one treble, one bass) with a key signature of two flats. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal staff.

tri-umph yet to come, Hails in his heart the tri-umph yet to come, the

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern.

tri-umph yet to come, the tri-umph yet to come.

This system contains the third and fourth staves of music. The vocal line concludes the phrase with a final note. The piano accompaniment continues with the same rhythmic accompaniment.

pp

This system contains the fifth and sixth staves of music. The piano part features a series of accented eighth notes in the right hand, creating a rhythmic pattern. The left hand continues with the steady accompaniment.

And hears thy storm - y mu-sic in the drum!

pp *f*

This system contains the final two staves of music on the page. The vocal line begins with a rest and then enters with the lyrics. The piano accompaniment features a series of accented eighth notes in the right hand, with a crescendo leading to a fortissimo (f) dynamic.

hears thy storm - y mu - sic in the drum! hears thy storm - y

p *f* *p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *p*, *f*, and *p*.

mu - sic in the drum! thy storm - - - - -

f

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "mu - sic in the drum! thy storm -". The piano accompaniment continues with the same rhythmic pattern, marked with a forte *f* dynamic.

dolce.
y mu - sic in the drum! hears thy

dim. *pp*

This system contains the fifth and sixth staves of music. The vocal line begins with a *dolce.* marking. The piano accompaniment features a *dim.* (diminuendo) and *pp* (pianissimo) marking.

dolce.
mu - sic, hears thy mu - sic, thy storm - - - - -

cres. *pp* *cres.* *fz*

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "mu - sic, hears thy mu - sic, thy storm". The piano accompaniment features a *cres.* (crescendo) and *pp* (pianissimo) marking, followed by another *cres.* and *fz* (forzando) marking.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth-note patterns. The middle and bottom staves are a grand staff (treble and bass clef) with piano accompaniment. The piano part includes dynamic markings *fz* (forzando) and *fz'* (forzando primo).

The second system continues the musical piece and includes a vocal line. The vocal melody enters with the lyrics "y mu-sic in the drum!" and "And hears thy storm-y mu - sic". The piano accompaniment features dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte).

The third system features a vocal solo line marked *ad lib.* (ad libitum) with the lyrics "in the drum!". The piano accompaniment is more active, with dynamic markings *fz*, *ff*, *dim.* (diminuendo), *f*, *dim.*, and *cres.* (crescendo).

The fourth system contains piano accompaniment for the vocal solo section, showing dense chordal textures and arpeggiated figures in both hands.

The fifth system continues the piano accompaniment, featuring a strong rhythmic pattern in the bass and a melodic line in the treble, ending with a *fz* (forzando) marking.

Rest, my child.

Words by S. J. ARNOLD.

Music by HENRY R. BISHOP.

Andantino.

PIANO.

mf legato.

Rest, my child!

dolce.

pp

soave.

thy lit-tle heart Shall soon for-get the pang of sor-row, Sleep shall gen-tle

cres.

mf

dolce.

balm im-part, And thou wilt care-less wake to-mor-row! Rest, nor fear lest

cres.

harm be tide thee, For thy mo - ther wakes be - side thee! O.....

dolce. *cres.*

rest, rest, rest, rest, For thy mo - ther wakes be - side thee!

soave. *f*

e sostenuto. *p dolce.*

What can calm a pa - rent's sigh, Long to thee and joy a stran - ger?

pp

What can close a mo-ther's eye, Watch-ing o'er her child in dan-ger?

This system features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

soave. Rest, nor fear lest harm be-tide thee, *cres.* For thy mo-ther wakes be-side thee! O

The second system continues the melody. The piano part features a more active accompaniment with sixteenth-note runs in the right hand and dotted rhythms in the left hand.

dolce. rest, rest, rest, rest, *cres.* For thy mo-ther wakes, wakes beside thee!

This system includes the instruction *dolce.* for the vocal part and *cres.* for the piano part. The piano accompaniment becomes more intense, with a forte (*f*) dynamic marking at the end of the system.

e sostenuto. *p dolce.*

The final system concludes the piece. The piano part features a sustained, rhythmic accompaniment marked *e sostenuto.* in the left hand, while the right hand plays a melodic line. The system ends with a *p dolce.* instruction.

He swore he'd drink old England dry.

Con spirito.

Sussex Song.

VOICE.

1. Drink round, brave boys, and nev-er give o'er, Drink
2. Of-ten times, of-ten times old "Boney" he has said, If

PIANO.

f *p*

round, brave boys, as.... I have said be-fore; Old "Bo-ney" he has sent to....
Eng-land would re-ceive him no... tax-es need be paid; We'd ra-ther not be-lieve him, for...

us a fresh re-ply, And swears that he will come and drink old Eng-land dry.
fear that he should lie,— Should play the knave and come and drink old Eng-land dry.

CHORUS.

Da Capo.

Dry, dry, dry, boys, dry! He swears he'll come and drink old Eng-land dry, dry, dry!

3.

'Twas Collingwood, of gallant renown,
Swore he'd fight for his king, his country and the crown,
For his crown, king and country, he would fight until
he die,
Before that they should come and drink old England dry.
Cho.—Dry, dry, dry, boys, dry,
He swears he'll come and drink old England dry, dry, dry.

4.

If we meet his ships all on the high sea,
Ten thousand to one that we shall not agree;
Our cannons they shall rattle, and the bullets swiftly
fly,
Before that he shall come and drink old England dry.
Cho.—Dry, dry, dry, boys, dry,
He swore he'd come and drink old England dry, dry, dry

The cold wave my love lies under.

Words from MOORE'S "Lalla Rookh."

Music by THOMAS ATTWOOD.

Allegro agitato con molto espressione.

VOICE. I come, I come, if in..... that tide Thou sleep'st to-night I'll

PIANO. *p*

sleep there too; In death's cold wed-lock by thy side,..... In

p *ores.*

death's cold wed-lock by thy side, In death's cold wed-lock

dolce.

by thy side, Oh! I would ask no hap - pier bed Than the cold wave my

love lies un-der. *p* Sweeter to rest to - geth - er dead, Sweet-er to rest to -

- geth - er dead, Far sweet-er than to live a - sun-der, to

live a-sun-der. Sweet-er to rest to - geth - er dead, Far sweet-er than to

live a - sun-der, to live a - sun-der. But no! their hour is not yet come; A -

rall. *Larghetto.* *dolce.*

- gain she sees his pin-nace fly, Wafting him fleet - ly to his home, Wher-

- - e'er that ill - starr'd home... may lie, Wher - e'er that ill - starr'd home may lie.

cres.

And calm and smooth it seem'd to win Its moon-light way be - fore the wind, As

dolce. *pp*

if it bore all peace with-in, Nor left one breaking heart be-hind, Nor left one breaking

cres. *f* *dim.* *pp*

heart be-hind! Nor left one break-ing heart be-hind, Nor left one break-ing

heart be-hind!

rit.

Adieu to delight.

Words by Mrs. F. PLOWDEN.

Adagio.

Music by J. G. GRAEFF.

VOICE. *p*

1. A - dieu to de - light, for my charm - - er is
2. The sweet voice of pi-ty ne'er soothes with its

PIANO. *p*

gone; tone I am left heart to re - gret and to
My that is tor - tur'd, my.....

sigh mind all that's a - lone; I feel I am
Re - store their lost

p *cres.*

wretch - ed but must not..... com - plain, I
peace,..... ah! give..... me re - pose, In thy

f *p* *f*

si - - - lent-ly weep and I sti - - - fle my
bo - - - som so dear it can heal all my

pain, I si - - - lent-ly weep and I
woes, In thy bo - - - som so dear it can

sti - - - fle my pain. How poig - - - nant the
heal..... all my woca. Re - turn then dear

grief that we dare not re - veal, How
wan - d'rer, O leave me no more, To la -

pain - - - ful the tear we're o - blig'd to con -
ment the un - kind - ness of..... him I a -

- ceal; How heart - felt the woe that in
 - dore; Re - peat the dear joys we so

- ha of - - bits my breast, A sigh on - - might re -
 of - - ten have prov'd, You on - - ly can

cres.

- lieve, but it must be sup - press'd, A
 give them, you on - - ly are lov'd, You

f *p*

sigh on - - might re - lieve, but it must be sup
 on - - ly can give them, you on - - ly are

cres. *f* *p*

- press'd.
 lov'd.

Thus when the mariner inclined to sleep.

Maestoso.

T. MOOREHEAD.

PIANO.

First system of the piano introduction. It consists of two staves in G major (one sharp) and common time. The music is marked *Maestoso* and *ff* (fortissimo). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano introduction. It continues the melody from the first system. The right hand has a *p trem.* (piano tremolo) marking. The left hand continues with eighth notes. The system ends with a crescendo marking: *cres - cen - do.*

Third system of the piano introduction. It features a more active melody in the right hand with many sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The system is marked *f* (forte).

First system of the vocal entry. The vocal line begins with the lyrics "Thus when the ma - ri - ner in - clin'd to sleep,". The piano accompaniment starts with a *mf* (mezzo-forte) marking and includes a *p* (piano) marking later in the system. The system ends with a *p* marking on the piano part.

Second system of the vocal entry. The vocal line continues with the lyrics "calm re - lies,..... Sud - den the aw - ful thun - der". The piano accompaniment includes a *p* marking and a *cres.* (crescendo) marking. The system concludes with a final chord.

roars!

Sud - den the fork - ed light-ning flies!

Sud - den the aw -

ful, aw - ful thun - der roars!

And the loud storm ap - pals the dis - tant shores!

p *fp*

Whirlwinds and cat - ar - acts u - nite! Whirlwinds and cat - ar - acts u - nite!

fp *fp* *fp* *fp*

Whirl-winds and cat - ar - acts u - nite To fill the wretch with dire af-fright, To

fp *fp* *p* *espress.*

fill the wretch with dire af-fright, And wan - ton o'er the bo - som of the

f *cres.*

deep.

mf

Or when the In - dian, care-less of his foes, March - es se -

p *mf* *p*

- cure be-neath the for - est shade, Too soon the ad - verse

p *cres*

shout he knows, In vain he

- en - - - do. *f*

mix - - es in the strife, Though

sf *sf* *sf*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves in grand staff notation, also in two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) appearing three times.

dear the war rior sells his

sf *sf* *sf*

This system contains the next two staves of music. The vocal line continues with the same melodic and harmonic structure. The piano accompaniment maintains the rhythmic intensity, with *sf* markings appearing three times.

life, He falls, he falls and dyes with gore the hos - tile

sf *pp*

slower.

This system contains the third and fourth staves of music. The tempo is marked *slower.* The vocal line features longer note values. The piano accompaniment transitions from a more active texture to a more sustained one, with a dynamic marking of *pp* (pianissimo) appearing.

blade.

tempo 1mo.

f

This system contains the final two staves of music on the page. The tempo is marked *tempo 1mo.* (tempo primo). The vocal line concludes with a final note. The piano accompaniment features a more active texture, with a dynamic marking of *f* (forte) appearing.

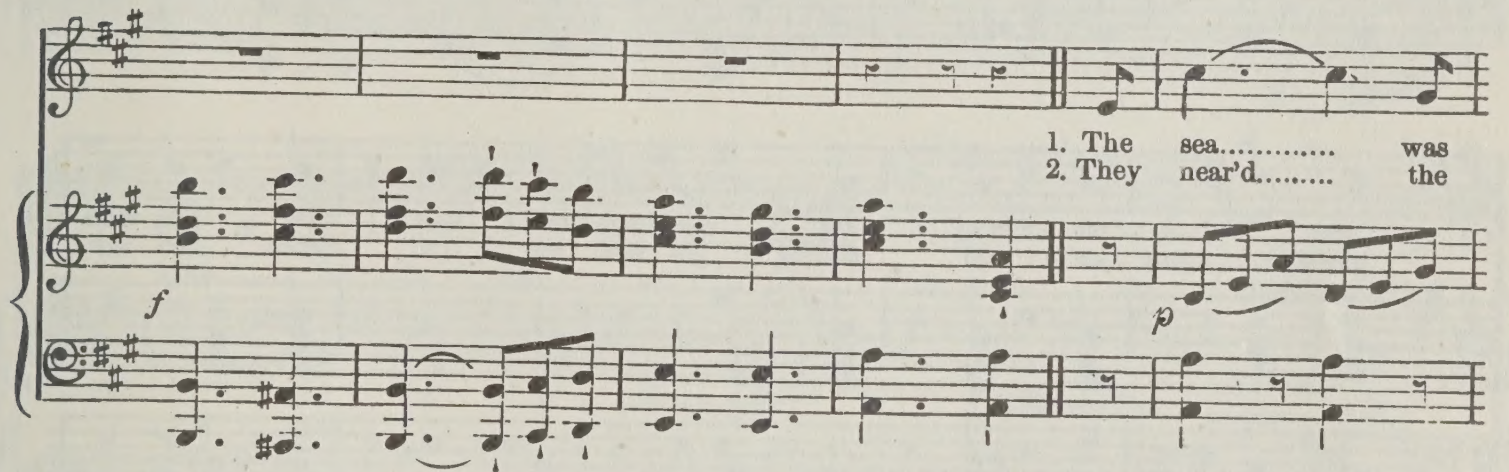
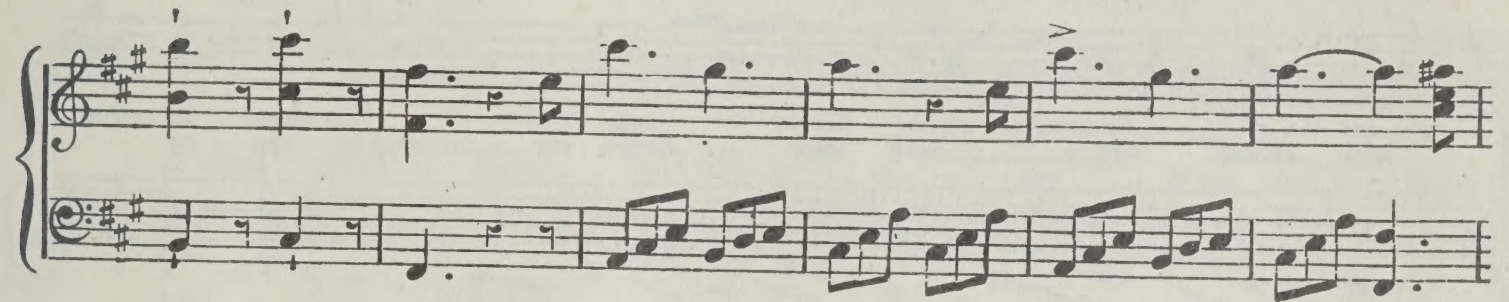
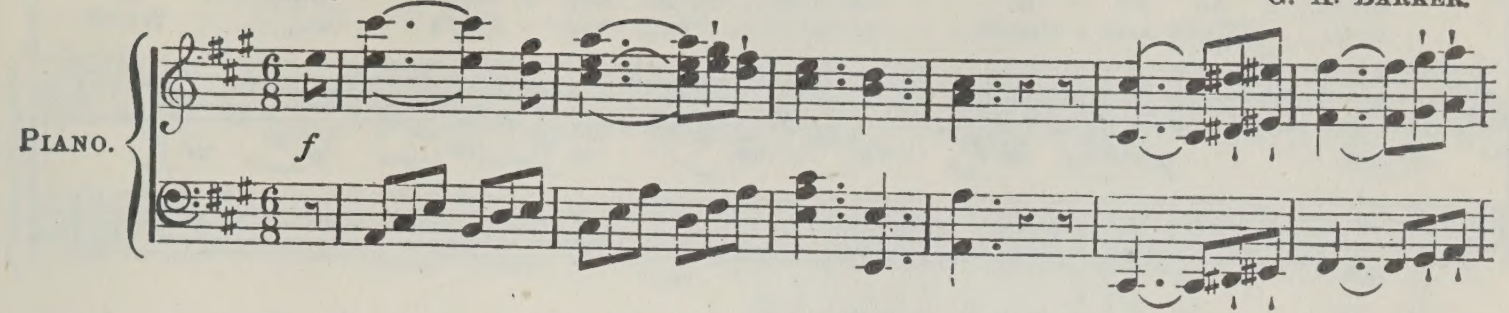
The White Squall.

Allegretto.

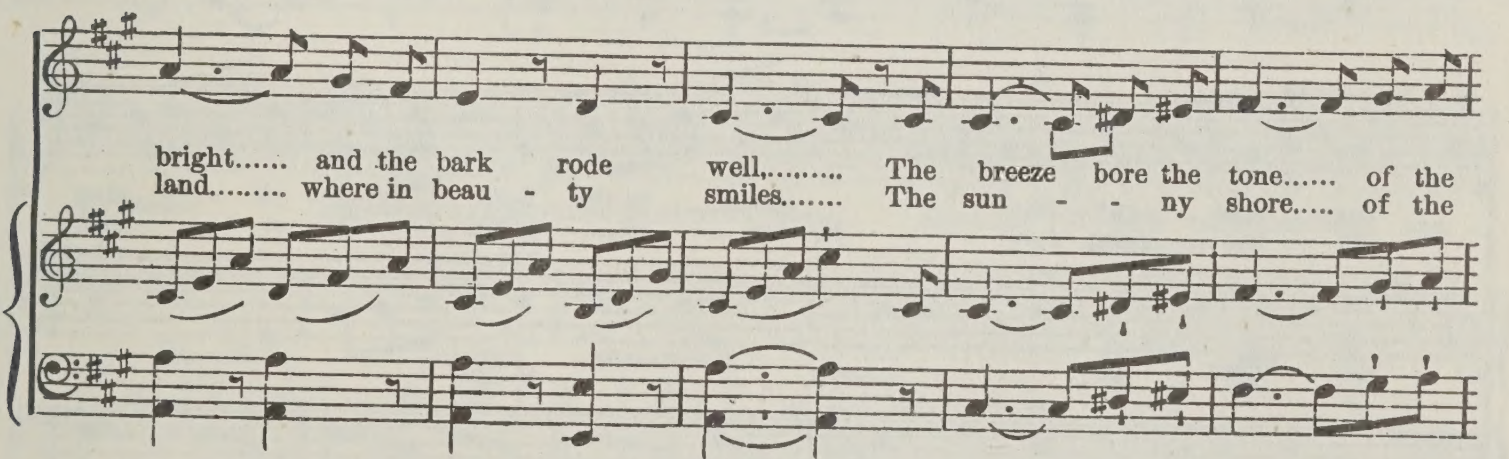
G. A. BARKER.

PIANO.

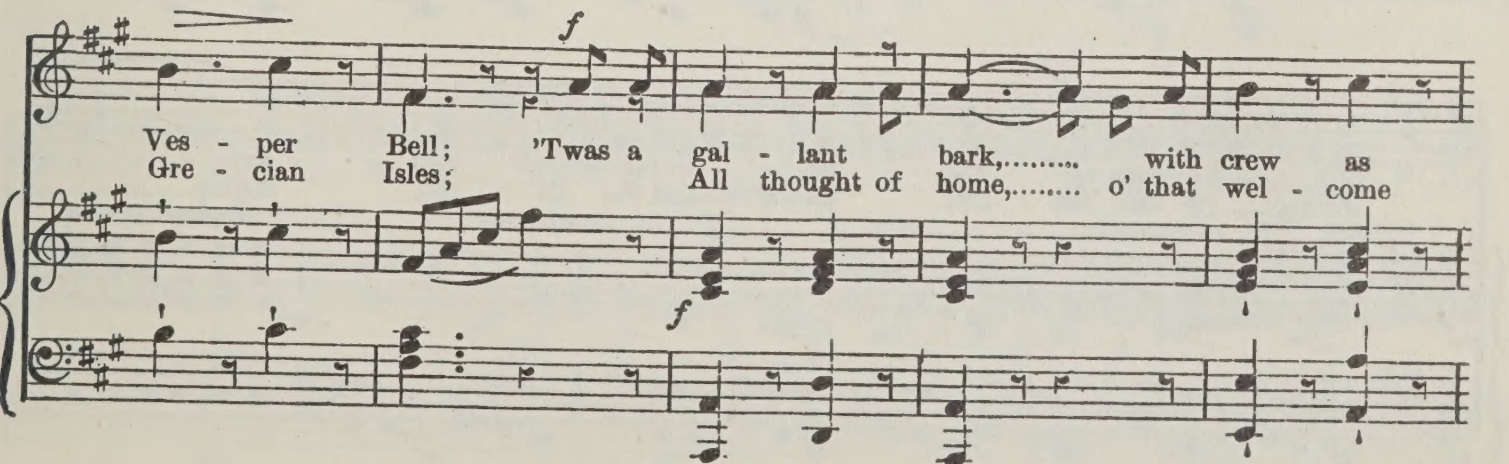
f



1. The sea..... was
2. They near'd..... the



bright..... and the bark rode well..... The breeze bore the tone..... of the
land..... where in beau - ty smiles..... The sun - - ny shore..... of the



Ves - per Bell; 'Twas a gal - lant bark,..... with crew as
Gre - cian Isles; All thought of home,..... o' that wel - come

brave..... As ev - er launch'd.. on the hea - ving wave,..... As
 dear..... Which soon should greet..... each wan - d'rers ear,..... Which

ev - er launch'd... on the hea - ving wave..... She shone in the
 soon should greet..... each wan - d'rers ear..... And in fan - cy

light..... of de - cli - ning day,..... And each sail was set and each
 join'd..... the so - cial thron In the fes - tive dance and the

heart... was.... gay; She shone.... in the light..... of de - cli - - ning
 joy - ous.... song, And in fan - cy.... join'd..... the so - cial

8va.....

day,..... And each sail was set..... and each heart was gay,.....
 thron In the fes - tive dance..... and the so - cial thron.....

8va..... loco.

cres.

And each heart..... was gay.....
 And the joy - - - ous song.....

3. A white cloud glides..... thro' the a - zure sky,..... What means..... that

Andante (with expression.)
 wild des - pair - ing cry?..... Fare - well the vi - sion'd scenes of

RECIT.
 home, Fare-well the vision'd scenes of home, That cry is help where no help can
stacc.

a tempo.
 come, That cry.... is help where no help..... can come, Fare-well the vi - sion'd

ad lib.

scenes of home, Fare - well the vi - sion'd scenes of home.

A tempo allegro.

pp

For the White Squall rides..... on the surg - ing wave, And the bark is

f

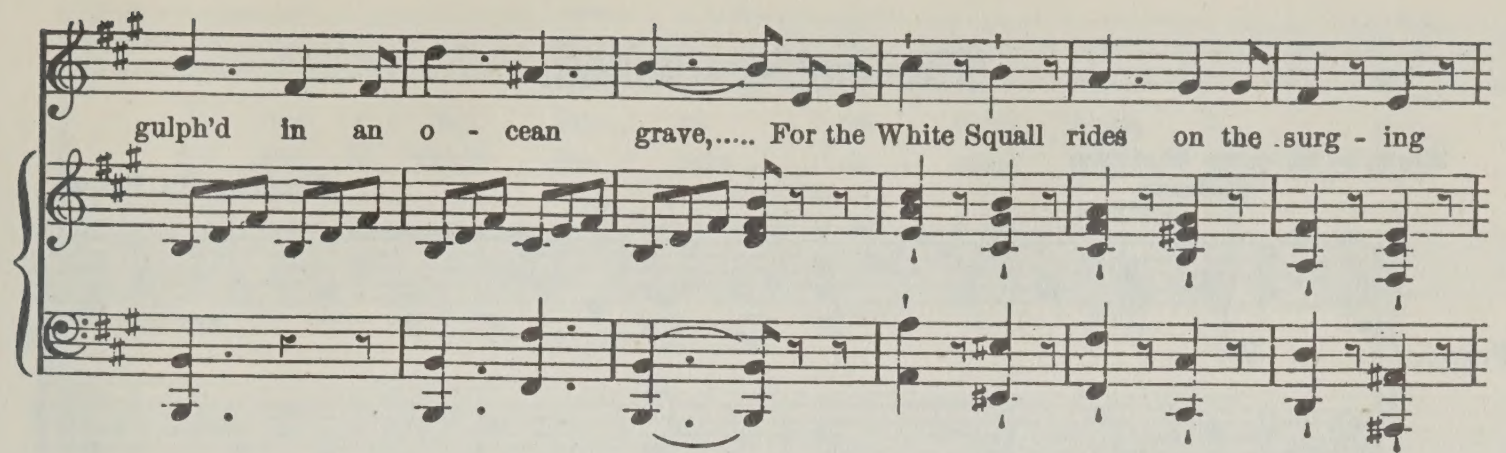
gulph'd in an o - cean grave, For the White Squall rides on the surg - ing

più allegro.

wave..... And the bark is gulph'd in an o - cean grave, For the

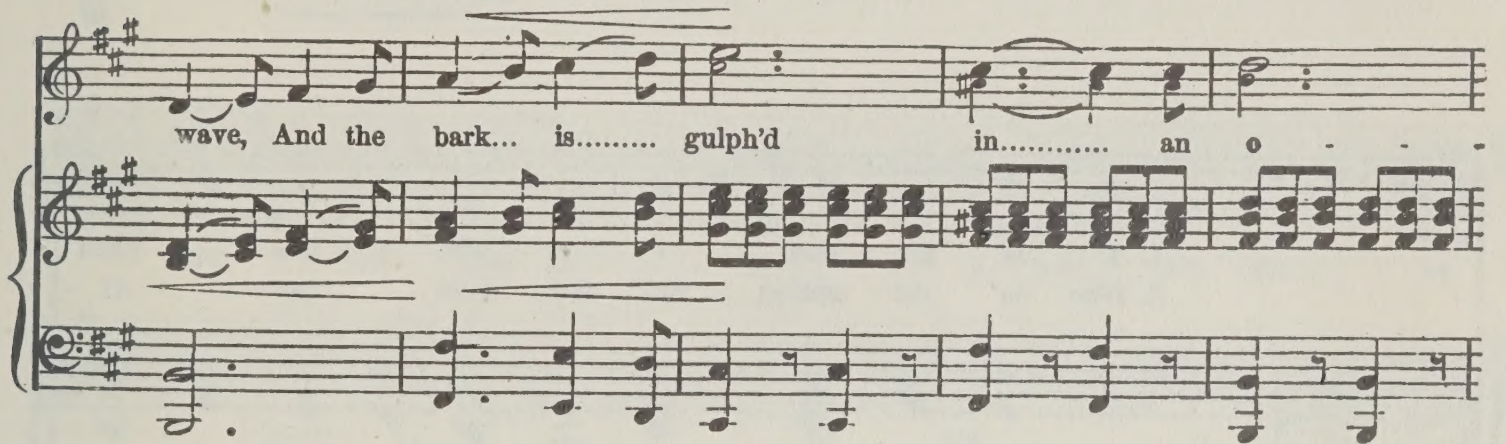
p

White Squall rides on the surg - ing wave,..... And the bark is



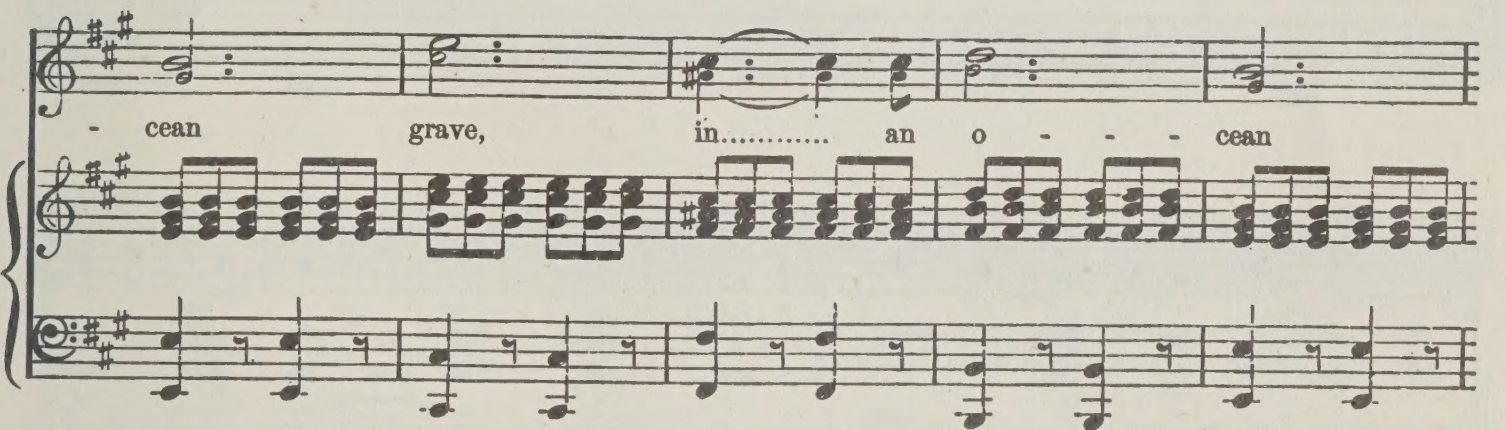
golph'd in an o - cean grave,.... For the White Squall rides on the surg - ing

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'golph'd in an o - cean grave,.... For the White Squall rides on the surg - ing'.



wave, And the bark... is..... gulph'd in..... an o -

This system contains the second line of the musical score. The vocal melody continues with the lyrics 'wave, And the bark... is..... gulph'd in..... an o -'. The piano accompaniment features a more active, rhythmic pattern in the right hand.



- cean grave, in..... an o - - - cean

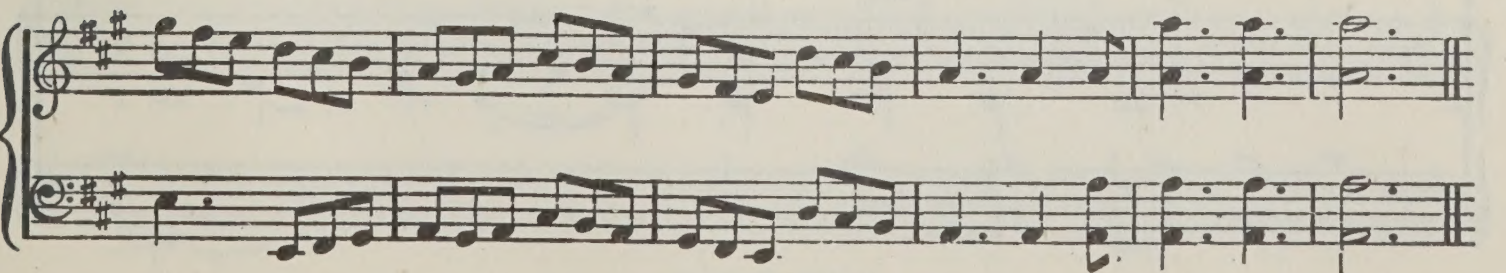
This system contains the third line of the musical score. The vocal melody has a long note on 'in' followed by a series of eighth notes. The piano accompaniment continues with a steady eighth-note pattern.



grave, in..... an o - - - - - cean grave.....

ff

This system contains the fourth line of the musical score. The vocal melody concludes with 'cean grave.....'. The piano accompaniment ends with a final chord marked with a forte (*ff*) dynamic.



This system contains the fifth and final line of the musical score, showing the concluding measures of the piece. The piano accompaniment features a descending eighth-note scale in the right hand.

The Self-banished.

Words by EDMUND WALLER.

Andante.

Music by DR. BLOW.

PIANO.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a piano (p) dynamic and features a series of chords and moving lines. The left hand, in the bass clef, provides a steady accompaniment with a similar harmonic language.

The first vocal entry is on a single staff with a treble clef, two flats, and 3/4 time. It contains two verses of lyrics. The piano accompaniment continues on two staves below the vocal line, maintaining the harmonic texture established in the introduction.

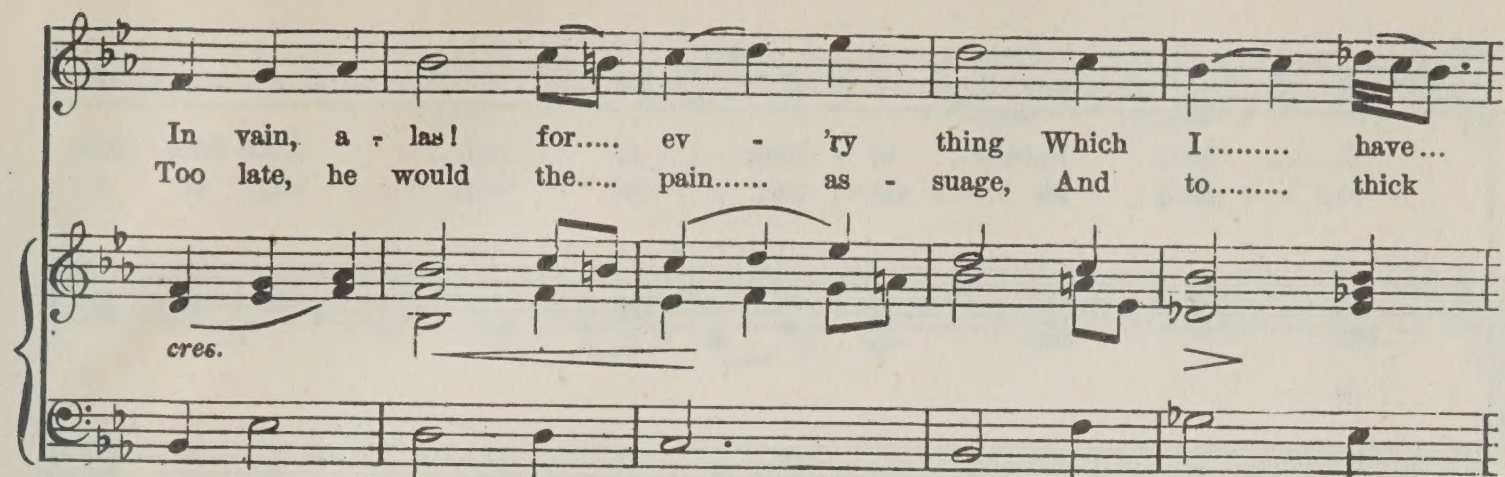
1. It is not that..... I love you less..... Than
2. Who in the spring,.... from the new sun..... Al - -

The second vocal entry continues the melody on a single staff. The piano accompaniment on two staves provides harmonic support, with the right hand often playing chords and the left hand providing a bass line.

when... be - fore..... you feet I lay, But to pre - vent..... the
- rea - dy... has..... a fe - ver got, Too late be - gins..... those

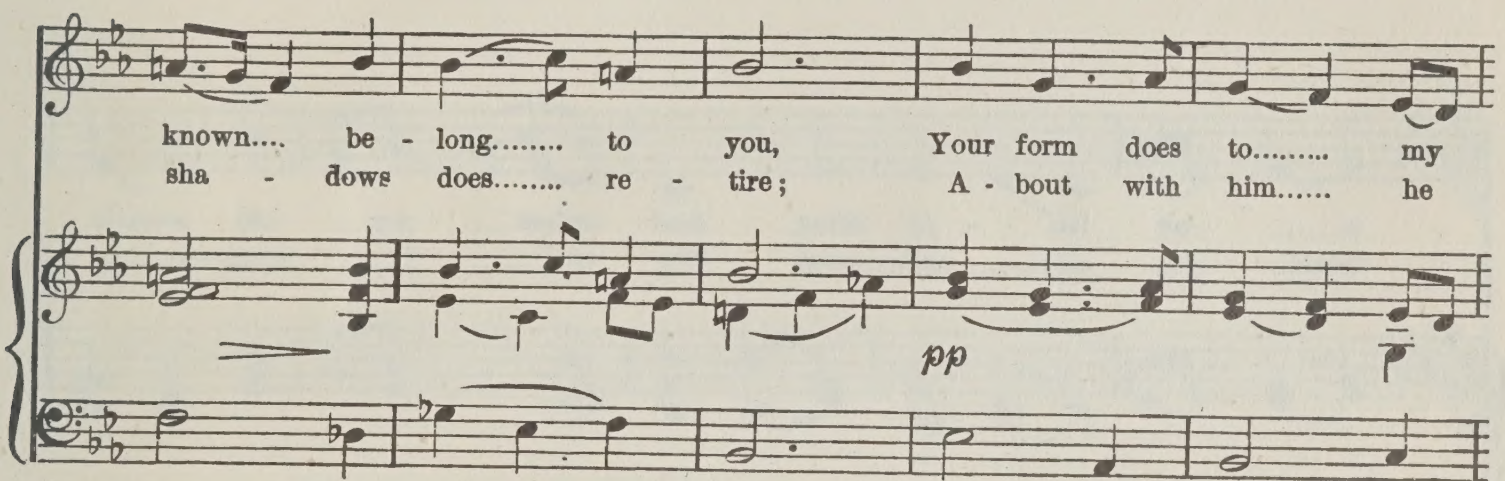
The third vocal entry continues the melody on a single staff. The piano accompaniment on two staves concludes the piece with a final chord in the right hand and a sustained note in the left hand.

sad in - crease Of hope - less love.... I keep a - way.
shafts to shun Which Phoe bus thro'... his veins has shot.



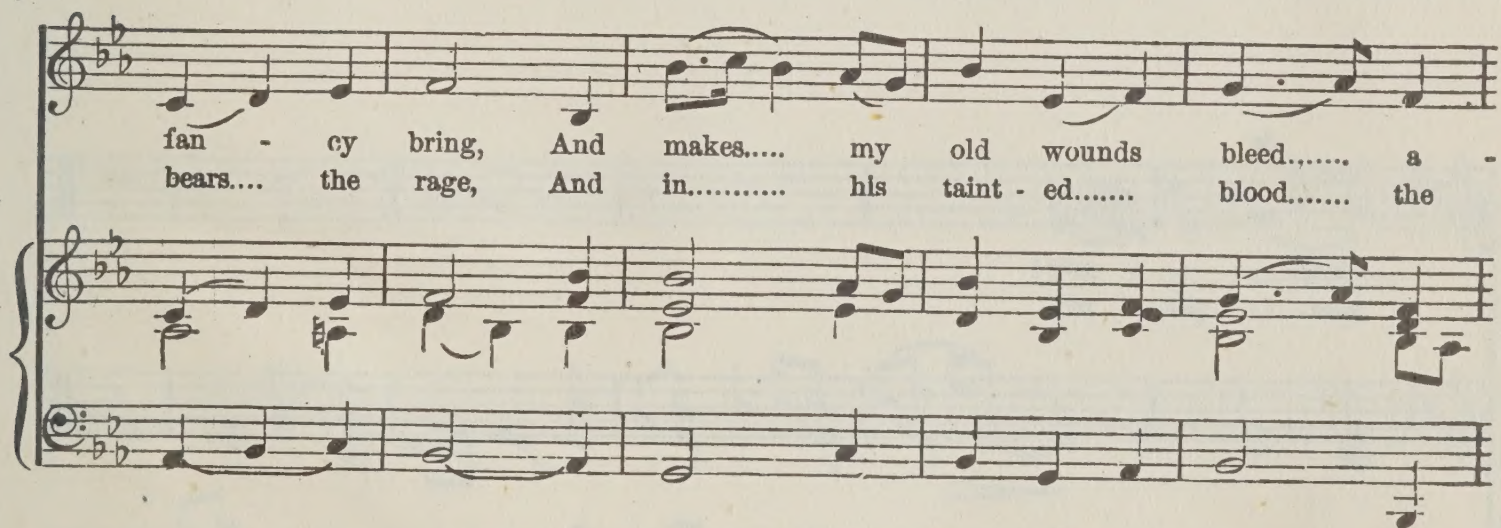
In vain, a - las! for.... ev - 'ry thing Which I..... have...
Too late, he would the.... pain..... as - suage, And to..... thick

cres.

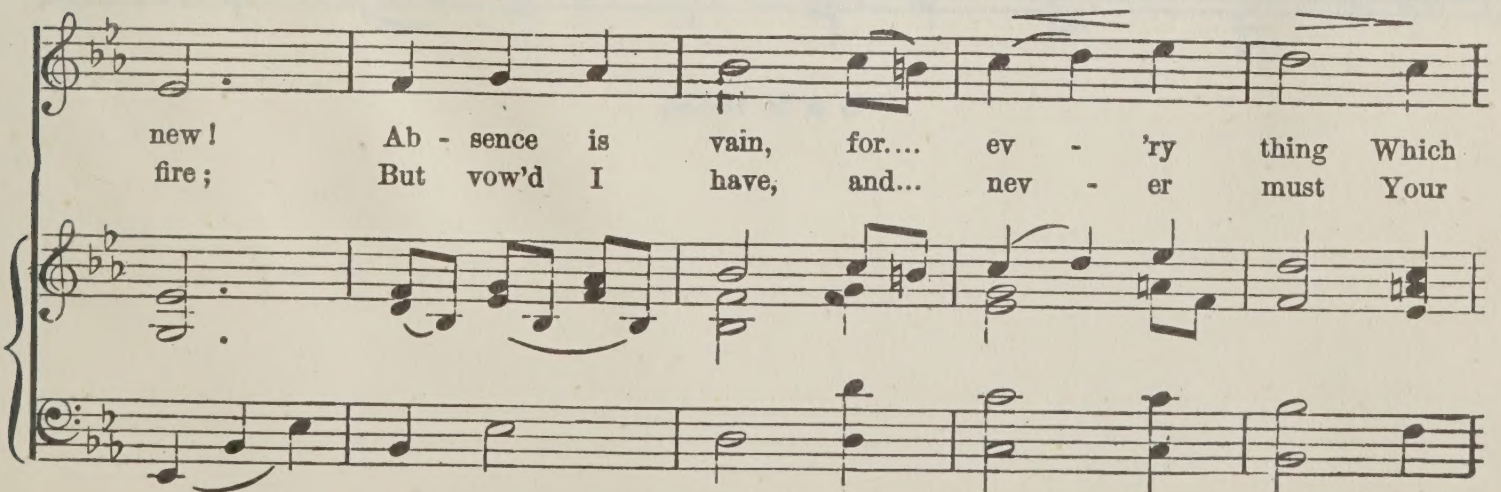


known.... be - long..... to you, Your form does to..... my
sha - dows does..... re - tire; A - bout with him..... he

pp



fan - cy bring, And makes.... my old wounds bleed..... a -
bears.... the rage, And in..... his taint - ed..... blood..... the



new! Ab - sence is vain, for.... ev - 'ry thing Which
fire; But vow'd I have, and... nev - er must Your

I..... have.... known... be - long..... to you, Your form does
ban - - ish'd.... ser - - - vant trou - - - ble you; For if I

The first system of the musical score for 'The Self-Banished'. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: 'I..... have.... known... be - long..... to you, Your form does ban - - ish'd.... ser - - - vant trou - - - ble you; For if I'. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature.

to..... my fan - - cy bring, And makes..... my.... old wounds
break,.. you may..... mis - trust The vow..... I..... made-to.....

The second system of the musical score. The vocal line continues with the lyrics: 'to..... my fan - - cy bring, And makes..... my.... old wounds break,.. you may..... mis - trust The vow..... I..... made-to.....'. The piano accompaniment continues with the same two-staff format.

bleed..... a - new!
love..... you too.

The third system of the musical score. The vocal line concludes with the lyrics: 'bleed..... a - new! love..... you too.'. The piano accompaniment concludes with the same two-staff format. The system ends with a double bar line.

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